



The Antiquary.



OCTOBER, 1904.

Notes of the Month.

THE *Builder* of September 10 contained another of the series of interesting articles on Essex churches—this time on the fine church of St. Mary at Prittlewell, in the south-east of the county. One of its features is the font, which, says the writer, is of unusual construction and of peculiar interest. "It is of octagon shape and 2 feet 7 inches in diameter. Six of the concave sides or panels bear sculptured ornaments. The panel facing east has borne a rood, which is now much defaced; other panels have respectively a Tudor rose, a half rose, a dimidiated rose and pomegranate, a chevron between three *fleurs-de-lis*, and the unusual, if not unique, design, at this date, of a heart with two spears in saltire, which was probably intended as a symbol of the Passion. The coat of arms most likely represents the family of the donor, but it is almost hopeless to attempt its identification without the tinctures, for a chevron between three *fleurs-de-lis* was borne by so many families; perhaps it may be for Fanshawe, who had extensive Essex possessions about this period. This font is obviously towards the end of the third Pointed or Perpendicular period. The cognizance of the conjoined halves of a rose and pomegranate helps, however, to assign a more precise date. This combination of the Tudor rose and the pomegranate of Aragon points to that fateful and irregular marriage, fraught with immeasurable consequences to England, the cause (humanly speaking) of the Reformation and the breach with Rome. . . . The

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date of this font is probably just after the accession of Henry VIII., before he had begun that career which made him, as has been cynically observed, 'a professional widower.'



A new work on *The Castles of Ireland*, by Mr. C. L. Adams, is in the press, and will shortly be published by Mr. Elliot Stock. It will contain much interesting historical information derived from research among sources hitherto inaccessible, also from family documents and data supplied by the owners of the castles. The book will be fully illustrated with original sketches by Canon O'Brien, Incumbent of Adare.



At the meeting of the Anthropological Section of the British Association on August 23, Mr. R. C. Bosanquet, Director of the British School at Athens, described with lantern-slide illustrations this year's excavations at Heleia (Palaikastro) and Praisos in Eastern Crete, the discoveries including terra-cotta figures of goddesses, delicately carved ivory statuettes, with figures of conventional crocodiles, betraying indirect Egyptian influence, also seals of ivory and steatite, a miniature gold bird, daggers, sickles, beaked jugs, bronze implements, beads, and vases, and a steatite libation table engraved with Minôan linear script. At Praisos a temple on the summit seems to have been thrown over the cliff, presumably when the Hierapytnians destroyed the town, about the third or fourth century before our era, the inscriptions showing that it was probably the temple of Dictæan Zeus mentioned by Strabo. A later cemetery yielded bronze implements, beads, and vases like those in the palace magazines. Mr. Bosanquet also described architectural inscriptions found during the researches at Praisos, the most important one being in the ancient Eteocretan language, hitherto known only from one or two inscriptions, and being in Greek characters of the third or fourth century before our era. In the same section Professor Valdemar Schmidt spoke of the latest discoveries in prehistoric science in Denmark, and said that trumpets of the Bronze Age found in Denmark are even now played annually in public on St. John's Day. It

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had been discovered lately what kinds of corn, wheat, and barley were used in the prehistoric days of Denmark by impressions of grains found on pottery made, probably, on what had previously been a threshing-floor.



In the same section, on the following day, Miss Nina F. Layard read a paper on "Further Excavations on a Palæolithic Site in Ipswich." She remarked that at the meeting of the British Association held in Belfast in 1902 Palæolithic implements from the brick-earth of Ipswich were shown. As the pit from which they were taken was being worked for clay, and a large number of men were employed, it was impossible to make accurate observations either with regard to geological conditions or the precise position in which the flints were found. With a view to a more thorough examination of the site, a committee was appointed in October last to arrange special excavations for this purpose. The pit is situated on a plateau above the town of Ipswich. A slight depression appears to indicate the position of a former valley cut through boulder clay and now silted up, or a small lake formed on the uneven surface of the land. An area measuring 10 yards by 6 was marked out, and worked from the surface down to the implement-bearing bed. A red gravel-stain in the clay marked out the position of the Palæolithic bed, and immediately below this the flints were always found. Guided by this ferruginous stain, the bed could be traced with tolerable precision. Besides forty implements, a number of flints, showing human work, were discovered.

Subsequently, Dr. W. H. R. Rivers gave a sketch of the complicated funeral ceremonies of the Todas, laying special stress on certain ceremonies not previously described, in which a cloth was laid on the body of the dead by those who had married into his clan; and another purification ceremony, in which the relics of the dead are touched with a bow and arrow by a man adorned with woman's ornaments. He then also described the incidents of the journey of the dead man to the next world.



Lord Tredegar presided on September 1 at the annual meeting of the subscribers to the

Caerwent Exploration Fund, those also present including the Archdeacon of Monmouth, Colonel Turberville, and Colonel Mansel. Mr. Martin, the secretary, stated that nearly £120 had been spent, and there was now only sufficient money for three weeks' work. Mr. Swash stated that the Newport Corporation had again promised to contribute £21, and Mr. Ashby read a letter stating that the British Association had made a special grant of £15, to be expended upon the exploration of the mound and of the wells, with the object of investigating, by a careful examination of the earth taken from the wells, the plant-life of the Romano-British period. The museum and works were afterwards inspected, Mr. Ashby describing the recently-found inscribed stone, the large houses which are now being explored, and the very interesting south gate, the complete excavation of which is prevented by the presence of a tree. A sketch of the gate appeared in the *Daily Chronicle* of September 9.



Early in September an Imperial Iradé was issued by the Sultan of Turkey permitting the resumption of the British Museum's excavation of the great Temple of Diana at Ephesus, where the work has been suspended since 1874. Mr. D. G. Hogarth left England about the middle of the month in order to direct the work.



According to reports from Köstlach, in the district of Altkirch, says the Berlin correspondent of the *Standard*, September 1, interesting prehistoric graves have just been excavated on the Kastelberg, 640 metres above the level of the sea. Numerous persons thronged round while the excavations were being made. On the skeletons of the dead appearing, at the end of much assiduous digging, the conductor of the excavations turned to all those who were assembled round him, and addressed them as follows: "Gentlemen, we are standing here at the grave of three men who, beyond all doubt, fell here more than 2,500 years ago, whilst fighting for their most sacred possessions. Honour to the remains of these heroes! I request you all to take off your hats." Hereupon all present acquiesced

in the director's request, a forester who was present fired a shot from his gun, and thus honour was duly paid to the remains of the discovered ancients.

Messrs. Methuen and Co. will shortly issue a work on *Royal and Historic Gloves and Ancient Shoes*, illustrated and described by Mr. W. B. Redfern, D.L., of Cambridge, whose private collections made very interesting temporary additions to the attractions of the Archaeological and Fitzwilliam Museums, during the recent meeting of the British Association at Cambridge.

A stone cist was unearthed in August during digging operations in North Merchiston Cemetery, Edinburgh. It was only some 6 inches from the surface, and though it was broken, it was possible, from the fragments, to make out its general design and dimensions. Mr. F. R. Coles, assistant secretary of the Scotch Society of Antiquaries, says that the dimensions of the flooring slab are 4 feet by 2 feet 6 inches, and attributes the interment to the Bronze Age. North Merchiston Cemetery is about 204 feet over sea-level, and this relic of prehistoric times was found at the highest part of the ground, within a short distance of Slateford Road, and almost in a line due north from the west side of the tower of St. Michael's Church. Following on the discovery of a similar cist at Moredun last year, the find at North Merchiston is of the greater interest and importance, as indicating that other similar discoveries may be made. The site is a stony hillock, part of which has been removed in order to level the cemetery surface, this removal accounting for the apparently shallow nature of the ancient interment. Nothing of the nature of bones was found, but a few scraps of much corroded metal and the fragments of a fine urn were discovered. The urn rested on the stone flooring of the cist, the broken portions being almost *in situ* among the earth and stones that had fallen round them. The largest portion shows that this vessel, of hard-baked clay, is of the type known as food urns, and that this specimen had measured about 6 inches in height and diameter over the rim, with 8 inches of diameter over its widest portion. The only

ornamentation consists of a few horizontal lines simply scratched round the upper part of the urn.

The top of the stone coffin which was struck in the course of the excavations in the Dunfermline Abbey Church, to which we referred in last month's "Notes," has since been fully exposed to view. The slab, which is a dark and very hard freestone, was unscratched, and a beautifully executed figure of a woman, fully draped, and apparently in an attitude of prayer, was revealed.

The Navy Records Society have lately issued the first two volumes of *A Descriptive Catalogue of the Naval Manuscripts in the Pepysian Library at Magdalene College, Cambridge*, edited by Mr. J. R. Tanner. They contain allusions to the early experiments in protecting ships of war with metal. For instance, on November 18, 1674, Pepys wrote to the surveyor of the navy that, "as His Majesty frequently inquired of him concerning particular ships, whether this or that be sheathed or no, he desired a list of all the ships that are sheathed, and which with lead and which otherwise, and of those with lead how long so sheathed. Also a distinct account of the different charge of the sheathing of one ship of each rate the old way, and this new way of lead." It was two centuries nearly, however, before we had an ironclad fleet "in being." One thing which these volumes bring out clearly is Pepys's administrative ability. Mr. Tanner remarks that "what is remarkable about his career is not so much that a man should have written the Diary, as that the man who wrote the Diary should also have been the right hand of the navy. From the Diary we learn that Pepys was a musician, a dandy, a collector of books and prints, a man of science, an observer of boundless curiosity, and, as one of his critics has pointed out, one who possessed an amazing zest for life. From the Pepysian MSS. we learn that he was a man of sound judgment, of orderly business habits and methods, of great administrative capacity and energy, and that he possessed extraordinary shrewdness and tact in dealing with men. It is the combination of these qualities that is little short of astounding, and if the bearing

of the Pepysian papers on the personal character of Pepys is once realized, it will be impossible to belittle him any more."



At Sicklesmere, Bury St. Edmunds, two pits have been found which are supposed to have been Roman refuse-pits. Among the miscellaneous articles discovered are fragments of Samian pottery and Roman tiles, furnace slag, Romano-British pottery of various dates, building tiles, fragments of bones, and several coins, including two silver pieces of the Emperor Alexander Severus (A.D. 222-235).



The loan exhibition of relics of old Southampton, to which we referred last month, was duly opened in the Hartley College on September 12 by Lord Montagu of Beaulieu. A fine collection of borough charters, granted by Henry II. and King John, was shown. An Armada treasure-chest of curiously complicated construction, the legendary sword of St. Bevis from Arundel Castle, lent by the Duke of Norfolk, and Henry V.'s cradle, were among the things exhibited.



We hear from France that the inroads of the sea at the mouth of the Gironde are placing in a very dangerous situation a most curious specimen of Romance architecture, much admired by archaeologists—the historical eleventh-century church of Talmont, which town was at one period a very strong fortress and a port of considerable importance. Now it is merely a little village, the sea having some time ago carried away the promontory which sheltered the harbour, and on which stood an old castle. The church stands on a projecting point, which was protected by a breakwater, but this has now been washed away.



On September 8 the city of Moedling, near Vienna, celebrated its thousandth anniversary. The town is probably a good deal older than a thousand years, but it is in a contract of September 8, 904, that its name is first mentioned. It was then called Medelicha.



The Viking ship found in a mound near Tónsberg, Norway, is at present being ex-

cavated, says the *Athenæum*, under the guidance of Professor Gustafson. Much of the ship is well preserved, especially the rudder and the oars, which might even now be used.



Among Mr. David Nutt's announcements for the autumn and winter season, we note that there will be several additions to the *Tudor Translations*. Three announced are by Machiavelli—*The Arte of Warre*, Englished by Peter Whitehorne, 1560; *The Florentine Historie*, translated by T. B., Esquire, 1595; and *The Prince*, translated by Edward Dacres, 1661. We also note a collection of Bulgarian folk-songs and folk-proverbs to be issued in October under the title of *In the Shade of the Balkans*. The extra volume of the Folklore Society for 1903, shortly to be issued—a rather belated volume—is an illustrated work on the *Folklore of the Musquakie Indians of North America*, by Mary A. Owen.



We are glad to hear that the ranks of the new British Numismatic Society—limited to 500—are now very nearly filled. At the beginning of September the total number of members and candidates was about 490.



The *Spectator* says that Dr. Talfourd Ely has shown that the quest for Roman lighthouses in Britain is not hopeless. It is true that he has not found a new instance, but he has carefully investigated the structure of an old tower near the Flintshire coast at Garreg, and confirms the eighteenth-century view that this was a Roman lighthouse, as against the suggestion that it was merely a mediæval mill or a monkish summer retreat. It answers all the structural tests that the rare references to lighthouses in ancient literature and the representations on ancient coins supply, and there can be no doubt that this lighthouse at Garreg on the Dee is a survival of the days when the Romans, greatly daring, circumnavigated the island and encouraged trade on the far-off dangerous waterway of the Seteia Portus. It is an interesting and pathetic memorial of the days when Rome, by virtue of her sea-power, had obtained the empire of the known world, and it is one of a class of monuments that can hardly be too

closely guarded by a race which also depends for its existence on its capacity for maintaining its sea-power.

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In Part X. of the Calendar of the Manuscripts of the Marquis of Salisbury, preserved at Hatfield, recently issued by the Historical Manuscripts Commission, letters and papers of the closing year of the sixteenth century are dealt with. Here and there they give some curious glimpses of the manners of the time. Thus, to give one example only, Sir Robert Cecil's aunt was seeking to obtain a certain lease from the Queen in favour of her own daughter, and she wrote to her powerful relative: "It cost me truly, twelve years since, a gown and petticoat of such tissue as should have been for the Queen of Scots' wedding garment; but I got them for my Queen, full dearly bought, I well wot. Beside, I gave her Majesty a canopy of tissue with curtains of crimson, taffety, belited gold. I gave also two hats with two jewels, though I say it, fine hats, the one white beaver, the jewel of the one above a hundred pounds price, besides the pendent pearl which cost me then £30 more. And then it pleased her Majesty to acknowledge the jewel to be so fair as that she commanded it should be delivered to me again, but it was not; and after, by my Lady Cobham, your mother-in-law, when she presented my new year's gift of £30 in fair gold, I received answer that her Majesty would grant my lease of Dunnington. Sir, I will be sworn that in the space of eighteen weeks, gifts to her Majesty cost me above £500 in hope to have Dunnington lease; which if now you will get performed for Bess's almost six years' service, she I am sure will be most ready to acquit any service to yourself."

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The *Monthly Review* for September contained a most interesting paper entitled "The Romance of Coinage," written by Mr. Theodore A. Cook, and illustrated by six good plates.

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An attractive exhibition of local antiquities was held at Cokermonth in connection with a church bazaar on August 31, September 1 and 2. The success of the exhibition was largely due to the efforts of Mr. H. N.

Fawcett and other willing helpers. The outstanding features of the show were the old communion plate of All Saints', the borough measures and deeds and manuscripts from the castle, kindly lent by Lord Leconfield, and the Larkham manuscripts lent by Mr. Fawcett. The oldest piece of the communion plate is a chalice, plain, but of fine shape. It bears the inscription: "This Chalice was of ye free gift of Luke Pirry to the Church of Cokermonth, Anno Domini 1639." Luke Pirry was a churchwarden and a famous tanner in the town, and figures in the account of the siege of Cokermonth Castle. A beautiful silver paten, dated 1740, bears the inscription: "The Rev. Mr. Thos. Jefferson, Minister, Jos. Jackson, Robt. Stainton, John Dunn, John Meals, churchwardens." Another paten is dated 1747, and a fine silver flagon of this date was much admired. A very interesting piece is the christening bowl. It bears the inscription: "Baptismal Bowl, the gift of Mrs. Ann Peele, midwife to the Church of Cokermonth for the use of Baptism, March 23rd, 1772."

The exhibits by Mr. Fawcett were numerous, but the Larkham MSS. were the most important. The old divine, Thomas Larkham, the friend of Robert Blake, came of a very old family in the county of Dorset, and was educated at Cambridge. One of the Puritan Fathers who fled to New England, he returned to England in 1642; and inside a case at the bazaar was shown his diary. His connection with Cokermonth began in 1651, when the Independent or Congregational Church there was founded. Mr. Fawcett showed also a very fine portrait of Thomas Larkham.

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Mr. H. Arthur Doubleday wrote to the *Athenaeum* of September 17: "As it is impossible for me to communicate personally with all those who have helped me as editor of 'The Victoria History of the Counties of England' since I originated the scheme in 1899, I should feel obliged if you would allow me to express to them through your columns my grateful thanks for their consistent support and encouragement in a task of no little difficulty. I venture to ask them to continue this support

to my friend Mr. William Page, whom I invited to join me as co-editor two years ago. With the reasons which have compelled me to resign my office they will be made acquainted in due course."

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In the volume of the Ormonde Manuscripts lately issued by the Historical Manuscripts Commission, there is a letter from Lord Anglesey which gives an interesting description of the mansion, Moor Park, associated later with the name of Swift, as it was just before the Duke of Ormonde bought it in 1661. "I was last week," he writes, "to view Moor Park, which I find to be still the same sweet and pleasant seat I knew it before, and had a taste of the goodness of your Grace's venison. . . . The gardens are extraordinary, full of delightful walks and fountains, and terraces with covered walks for rainy weather, and I believe the very lead of the terraces and houses is not less worth than £1,500. The park is well wooded, but none to be spared for sale, yet may be valued at £1,500. . . . The park is set out into walks shaded with trees set in rows, and there is a fair brick lodge that hath the prospect of most of the park and country, and may be seen at the end of a long walk out of your dining-room window. In fine, when you will refresh yourself for a few days with the country air, you cannot do it anywhere better, and the way will hold you but two hours or a little more riding. It is an enclosed country, and so not the best for hawking or hunting, though passable for both, but there is excellent brook hawking, which I think your Grace takes pleasure in." Moor Park lies between Farnham and Godalming.

Miss Marie Corelli as an Antiquary.



MISS CORELLI has on several occasions denounced reviewers in unmeasured terms for daring to criticise her writings, and has for some time prohibited her publishers, unless we are mistaken, from sending out review copies

of her books. Nevertheless, with strange inconsistency, she has prefixed to her new novel published in September an "Author's Note," which is a strong appeal to critics—offensively worded in phrases that parody the Litany of the Book of Common Prayer—to abstain from all adverse treatment. One phrase, printed in big capitals right across the page, is, "Gentle Reviewer, be merciful unto me."

We leave it to others, should they care to waste their time, to deal with the intrinsically feeble plot and the bad English of this volume. Some, perchance, too, may think it their duty to condemn the profanity that permits coarse allusions to and quotations from the parable of the Prodigal Son; or to rebuke the outrageous vulgarity which allows a woman novelist to describe a stout parson as "a melting tallow of perspiration," and to make use of other phrases which we should be ashamed to reprint.

For our own part, the only concern that we have with such pages as these is to enter a protest against the utterly slipshod fashion in which anything pertaining to archaeology and ecclesiology is treated. Why Miss Corelli should be so resolutely determined to write herself down an ignoramus on such subjects is difficult to understand. There is no particular sin involved in not understanding mediæval church architecture and its various accessories; but to write at length on topics of which you have not even an elementary knowledge is a downright evil, particularly if you have succeeded in gaining the ear of the less educated and least refined of the novel-reading classes.

The hero of Miss Corelli's last tale is a beneficed clergyman, possessed, in her opinion, of all the virtues, but in reality drawn as an objectionable, self-opinionated prig. When first introduced to the reader, the Rev. John Walden had rescued from the clutch of the new proprietor of Badsworth Hall a "roll of honour," on which "were inscribed the names of such English gentlemen once resident in the district who had held certain possessions in France at the accession of Henry II. in 1154." This document, which the rector had wrongfully seized, was placed by him in an iron chest in the church, and with it were deposited

"other valuable records having to do with the Anglo-French campaigns in the time of King John." The writer is obviously unaware of the priceless character of such documents had they really existed, and the absurdity of imagining their existence in a mere parish chest. It would be just as reasonable to expect to find in such a place original records of King Arthur and his Knights of the Round Table.

The ideal John Walden was indeed a most remarkable man for a hero; he had not hesitated to purchase the living of St. Rest "because he knew it to be a veritable mine for antiquarian research." In his youth he had been one of the most brilliant and promising of University scholars . . . some said he would be a Bishop before he was thirty." No explanation is offered why in Walden's case the universal law of the Church that a Bishop must be at least thirty years of age—a law from which canonists tell us there can be no dispensation—was to be set at naught. It is not to be expected that Miss Corelli's library would contain works on canon law, but there are at least a score of cheap books of ready reference that would have saved her from this foolish blunder.

When this remarkable clergyman—whose "firmly-moulded mouth, round which many a sweet and tender thought had drawn kindly little lines of gentle smiling that were scarcely hidden by the silver-brown moustache"—first arrived at the remarkable church that he had purchased through "his passion for archæology," he found that it was a cruciform church, with thick stone walls of "the early Norman period, together with a beautiful ruined chancel, divided from the main body of the building by massive columns, which supported on their capitals the fragments of lofty arches, indicative of an architectural transition from the Norman to the Early Pointed English style." True, there are two churches in England, one in Hampshire and one in Northamptonshire, which have double chancel arches, but such a description as the above can only be described as impossible nonsense. Moreover, there were in the chancel walls "the hollow (*sic*) slits of several lancet windows, and one almost perfect circular window to the east, elaborately carved with traceries of

natural fruit and foliage." It would be interesting if Miss Corelli would point out a single known instance of a genuine Early English circular or other window sculptured with *natural* fruit and foliage.

A fortnight after his arrival the rector "quietly announced to his congregation that the church was about to be entirely restored according to its original lines of architecture." Thereupon the squire waxed exceedingly wroth, swore roundly—the oaths are given *in extenso*—and wrote at once in protest to the Bishop. The Bishop sent a curt reply, through his secretary, to the effect that as Mr. Walden had obtained a faculty for the proper restoration of the church, the matter was not open to discussion. Here again Miss Corelli chronicles an impossible ecclesiastical procedure. It would have been quite simple for the writer to learn that faculties cannot be obtained in this hasty hole-and-corner fashion. Due application must be made to the diocesan court, and the process of granting even an unopposed faculty is usually dilatory, and never certainly to be accomplished in a fortnight. Moreover, a citation for all opponents to the petitioned faculty to appear is bound to be published on the church door at least seven days before the case is heard. It would not, therefore, have been possible for the congregation of St. Rest, or the squire of Badsworth Hall, to have been ignorant of the new rector's intentions.

A most wonderful account of this distinguished clerical archæologist's method of procedure in his work of restoration is set forth at length, together with an extraordinary discovery that was made. "Lovingly and with tenderest care for every stone and every broken fragment," Walden proceeded with his work, "rejecting all the semi-educated suggestions of the modern architect," until at last he recovered the whole of the original plan. The work was done on the worst possible principles. Miss Corelli's ideal parson followed the deceptive Chinese method, for whenever he had to use new stone, he cunningly contrived "to make it look as time-worn as the Norman walls." As to the lancet windows, they were filled with "genuine old stained glass" of the period, purchased by degrees from different

parts of England, and all duly authenticated. Even a Rothschild would probably be thwarted by the absence of purchasable glass of that date if he attempted it. Moreover, the writer has never paused to think that no decent archæologist or Churchman would dare to do this, for he would know that such fragments, if obtainable, had been wrongfully pilfered from other churches.

After a foolish description of a new-groined roof, the great discovery is recorded with much circumstance. A metallic echo startled the workmen when hewing away at the floor of the chancel, and "a curious iron handle was discovered attached to a large screw, which was apparently embedded deep in the ground." Walden, on being summoned, at once pronounced this to be "some very ancient method of leverage." The whole gang of workmen laboured all day at the turning of this great screw, "which creaked and groaned under the process with a noise as of splitting timber." At last, towards sunset, an oblong slab of alabaster, "closely inlaid with pattens (*sic*) of worn gold," moved upwards, and there came to the surface a most magnificent and perfectly preserved sarcophagus, exquisitely carved, and glistening with gold and gems. Almost the whole of the inscription yet remained in gold; but, nevertheless, this great archæologist was unable to imagine its age within several centuries. The whole account of this discovery is supremely ridiculous, as well as the deductions as to "St. Rest," etc., that are drawn from it. It would be just as sensible and credible if the writer had imagined that Walden had discovered the Seven Sleepers of Ephesus beneath his chancel, and had brought them to the surface by the aid of wireless telegraphy! The notion that a sarcophagus, with an orderly and nearly perfect Latin inscription—in these days when archæology is rapidly becoming more and more of an exact science, would prove a puzzle to this great clerical antiquary as to its date—is mere nonsense.

Such writing as this—and there is much more of it to which space forbids us to allude—may cause half-educated yokels to gape, but every genuine antiquary will, on reading it, be moved either to inextinguish-

able laughter, or to sorrow that a writer of some talents should thus degrade her powers by careless, flippant work of this description.

Other absurdities may be briefly mentioned. When the restoration of this church was accomplished—a mere reconstruction on the old lines—the Bishop of the diocese is represented as committing the illegal and uncanonical action of *reconsecrating* it. Moreover, this Bishop of Miss Corelli's invention, whenever he is mentioned, differs in all respects from any possible Anglican Bishop of real life. He was able, for instance, to rule the cathedral services just as he pleased, having apparently abolished Dean and Chapter; he had "exchanged the old, simple, chaste English style of 'Morning Prayer' for 'Matins,'" Miss Corelli being evidently unaware that Mattins (two t's, not one) is an authorized Prayer-Book phrase; and "the *Via Crucis* was performed by a select number of the clergy and congregation every Friday"! Why, the wildest controversial Protestant would be ashamed of this novelist's ceaseless string of blunders whenever any allusion is made to the old uses of the Church and the directions of the Book of Common Prayer.



On Some Relics from Peruvian Graves near Quillagua, Province of Tocopilla, Republic of Chile.

BY THE REV. DOM H. PHILIBERT FEASEY, O.S.B.,
F.R.HIST.SOC.



THESE objects were taken from the Huacas, or graves, of an ancient burying-ground of the Aymará Indians at a spot about two miles distant from the village of Quillagua, in the province of Tocopilla (latitude *circa* 21° 30' S., longitude 69° 30' W.), in the Republic of Chile. This village is situated on the river Loa, about fifty miles from the Pacific coast. By the time the river Loa reaches the coast it has become an insignificant stream, and at times in the hot season is completely dried

up. The coast at the mouth of the river was from time immemorial, as it is to this day, the seat of extensive sea-fisheries which were carried on by the inhabitants of this village. Quillagua is situated at the bottom of a deep ravine in the midst of a desert, which extends hundreds of miles north and south, and to the west up to the Cordilleras of the Andes. The village is the centre of a small cultivated area where maize for the inhabitants and lucerne for the animals were raised in considerable quantities.

It was the custom of the Aymarâ Indians, equally with those of the Quichua-speaking

in the photograph, B the second row, and C the bottom row, the numbering being from left to right.

A.—1. Wooden drinking-vessel, ornamented on the outside with geometrical designs cut into the wood.

2, 10, 19, 23. Baskets and plates woven of water-reeds similar to those existing in Quillagua. There is a coloured design on the outer surface.

3. Water-jar of rough pottery, with rough ornament round mouth representing a human face.

4. Round plate or dish of red clay, the

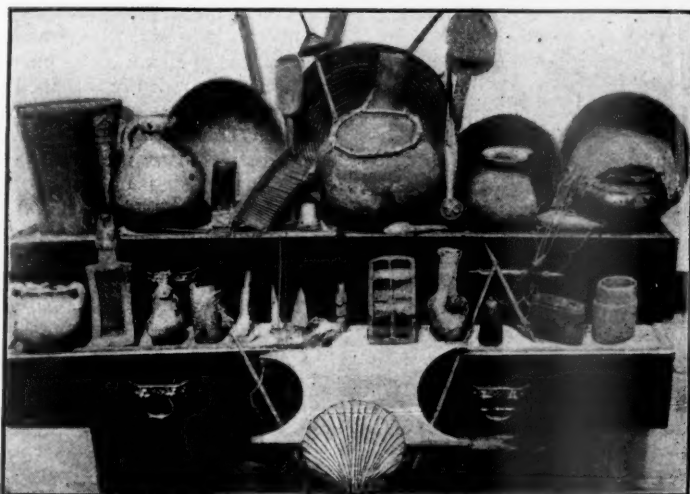


Photo by Dom P. Stephen Macmahon, O.S.B.]

Indians, to bury their dead in an excavation not more than 2 feet below the surface, in a sitting posture, and the piety of the relations of the deceased led them invariably to bury with the body the tools and instruments of trade and occupation during life, together with certain articles of food, such as maize, which formed the staple of their diet, and coca-leaves, without which it was impossible for the Indian to live. The earth removed from the excavation was then thrown upon the body, and the loose stones of the neighbourhood were piled upon the mound so formed, very much like the masses of graves found in an English churchyard.

In the following list A means the top row
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inferior face ornamented with an insignificant design in black pigment, apparently burnt into the clay.

5, 12. Two wooden implements used in weaving and rope-making, made from the Tamarugo-tree.

6. Small box made from femur of llama.

7. Small wooden comb, as made and used by Indians of the present day.

8, 18. Wooden spoons. The use of iron was unknown to the Peruvian Indians, who, nevertheless, made alloys of copper, which were made into cutting instruments which took a fairly sharp edge, and it is probable that with such instruments these spoons were fashioned.

9. Small bell of copper alloy.
 11. Wooden spindle for spinning woollen and cotton yarn, of which they made their various articles of clothing. This spindle, made from the wood of the Tamarugo-tree, is identical in form with those still used by the Indians of the interior for the same purpose. It is also similar to the spindles used to-day by the Italian peasantry for spinning flax, etc.

13 (and B 8). Talc and malachite breast-ornaments; beads and necklace made from vertebrae of fish (?).

14. Water-jar of rough pottery, showing evidences of fire.

15. Flint arrow-head fixed on shaft.

16. Wooden stamp with cross, possibly for making impressions on clay.

17. Bone implement made from the tibia of the llama, and probably used in weaving and rope-making.

20. Water-jug of rough pottery, ornamented with black colour.

21. Fishing-line, with weight or sinker and three hooks, and a flint arrow-headed shaft, used probably as a harpoon for river-fishing.

22. Black-coloured double-handled earthenware pot, one handle gone, smeared with a bituminous substance, probably the resin of the Yaretâ. This resin is still used by the inhabitants of the interior to render impervious their water-pots and other vessels for containing liquids. The following extract is taken from a paper written by a resident of many years in the Province of Tarapacá: "The grape is trodden out by the feet of men, the headman or leader marking the time by the constant repetition of a monotonous chant. The juice, roughly filtered through a basket, is collected in buckets, and the must left to ferment in large earthen jars, the clay of which, being porous, is lined with the resin of the Yaretâ—*Aplopappus Yarta*: Order *Compositae*, Suborder *Tubulifera* or *Cynarocephala*."

B.—1. Water-jar of rough pottery, double-handled, containing red pigment wrapped up in some animal membrane, probably a bladder.

2. Carved piece of Tamarugo wood with head-shaped handle. Use unknown.

3. Earthenware bottle with stopper made from core of corn-cob (Indian corn).

Stoppers of same material are used at the present day by Indians as corks for bottles.

4. Circular wooden box carved with geometric figures and crosses of Maltese form.

5. Raw-hide pigment case, with style inserted for pencilling eyebrows.

6 (and C 3). Flint arrow-head and shaft.

7. Needle (threaded with llama-wool thread) made of a spine of cactus. The eye is beautifully worked. A spine of cactus unworked.

8. See A 13.

9. Small carved wooden idol (?).

10, 14. Pigment-boxes. Indian women of that period were in the habit of painting their cheeks and eyebrows.

11. Raw-hide bag. Use unknown.

12. Piece of gourd. Use unknown.

13. Small wooden oval-shaped box, upper part with evidences of a lid or cover.

C.—1. Double-barbed flint arrow-head of "exquisite workmanship.

2. Ornament or breast-plate of copper alloyed with some other metal.

3. See B 6.

4. Escalloped shell similar to those found on the coast at the present time.

At the back of the centre basket: A large hook for sea-fishing, and another in process of construction.

Relics not in the Photograph.

1. Two long arrow-shafts covered with a red pigment, in which the above smaller arrow-head shaft was fixed. The base of the flint arrow-head is fixed on to the head of the shaft by extremely thick strips or thongs of raw hide, the whole being smeared over with a hard resin collected from the Yaretâ, which exudes on incision, and is only found high up in the Cordilleras at heights from 12,000 to 15,000 feet above the level of the sea. This resin is used at the present day for rendering waterproof the water-jars of the inhabitants of the interior, and for many other analogous purposes. The wood on which the arrow-head is fixed is taken from the Tamarugo or *Prosopis horrida*—one of the acacias—enormous numbers of which are still found growing, and in a semi-fossil condition, a few inches below the sandy soil of the pampa or plain in the neighbourhood of

Quillagua. The remains of feathers still adhere to the shaft, and the notch for fixing it on to the string of the bow is seen.

2. Small bell of gold.*



The Early History of Panoramas.

By G. L. APPERSON, I.S.O.

PANORAMAS, properly so called, are little more than a century old; but attempts to produce similar illusions—to represent pictorially, with a deceitful appearance of reality, scenes of natural life and action—were made at a much earlier date.

First in order comes Christopher Whitehead's "Paradise," an exhibition which was established at the Two Wreathed Posts in Shoe Lane just after the Restoration. A rare tract, dated 1661, purporting to be written by "J. H., Gent.," and describing the show, was reprinted by Mr. Edwin Pearson in 1871. It is entitled: *Paradise Transplanted and Restored, in a most Artfull and Lively Representation of The several Creatures, Plants, Flowers, and other Vegetables, in their full growth, shape, and colour.* The exhibition seems to have been a kind of combined picture and wax-work show. The writer of the pamphlet says that "the Design is a Model, or Representation of that Beautifull Prospect Adam had in Paradise, when the whole Creation of Animals were together subjected to his imperious eye, and from his mouth received their several names."

All kinds of living creatures, from the elephant to the mouse, from the eagle to the wren, the crocodile to the glow-worm, were

* The hills which form the ravine, and through which the river flows, are seamed with gold-veins, and were extensively worked by the Indians during the times of the Inca, as also by the Spaniards up to the Declaration of Independence (1821), when they were abandoned. The principal reason of this abandonment of these workings is that the work was carried on by forced labour, and the only cost and outlay to the Spaniard was purely the maintenance of the poor Indians, who were practically slaves.

represented with a considerable degree of realism. The "basilisk" met the visitor's gaze as he entered. The serpent putting the "deadly Apple into our Grand mother Eve's hand," the "divertisement of Hawking," trees and birds and dogs were all graphically reproduced. The description of one feature of the show is suggestive of Baker Street. "On the left side of the Room," we are told, "are five beautifull Ladies seated, beholding these curiosities, a person of quality standing by them, attended with three Blackmore Lacquees in rich blew Liveries; at the first entrance, the liveliness, beauty and gallantry of them hath struck such a kind of Reverence, that many have constantly and observantly bowed towards them, and have wondred at the non-return of their Civility." Reverence is not exactly the feeling experienced by the modern visitor to similar exhibitions.

In the *True Protestant Mercury* of October 22, 1681, twenty years later than the date of the descriptive pamphlet just quoted, there is an advertisement of what was evidently the same show. It runs thus: "There is a new and most exact piece of Art, called Creatio Mundi, or the World made in 6 Days, lately set up over against the Red Cow in Cross Street in Hatton Garden, near the Globe Tavern; and will there be showed every Afternoon, precisely at the hours of 3 and again at 5 of the clock, for the most part of the winter following, beginning on Friday the 21st of this instant October between 2 and 3 of the clock in the afternoon, where Mankind, Beasts, Birds, Thunder, Rain, Sea, Sun, Moon, Stars, and abundance of other things, all seeming real, as if it were the same it represents, is performed by a new way, never before invented, and composed by John Norris, Gent." From the wording of this clumsy and long-winded notice it would seem as if the exhibition had not been continuously open. Perhaps, like more modern shows, it went occasionally on tour in the country. A "piece of art" of such comprehensive pretensions would have been advertised in the jargon of later days as a "cosmorama," rather than a panorama.

There are not many contemporary allusions to Whitehead's or Norris's "Paradise," but the one or two which I have found testify to

the achievement of a considerable degree of illusion. Moreover, the fact that it remained on view in London, at intervals if not continuously, for more than twenty years is a proof of its attractiveness to the sightseers of the seventeenth century. It is certainly a little strange that Mr. Samuel Pepys, insatiable curiosity-hunter as he was, does not mention it; but his friend and brother diarist, Mr. Evelyn, records that on September 23, 1673, he "went to see Paradise, a room in Hatton Garden, furnished with the representations of all sorts of animals handsomely painted on boards or cloth, and so cut out and made to stand, move, fly, crawl, roare, and make their severall cries. The man who shewed it made us laugh heartily at his formal poetrie." Another well-known antiquary and lover of curiosities, Mr. Ralph Thoresby, when in London in June, 1680, visited the exhibition. Thoresby had done violence to his principles by going to a theatre. The good, sober man made the penitent note in his *Diary*: "Can better acquit myself for going with good company to see Paradise, where multitudes of beasts and birds are lively represented both in shapes and notes, than in going to see a play, whither curiosity carried me, but fear brought me back. It was the first, and, I hope, will be the last time I was found upon that ground."* Three years later Thoresby was again in London, and revisited "Paradise"—an "ingenious and innocent show"†—accompanied by several friends.

The next panoramic development took the form of what were called "moving pictures"—a kind of forerunner of the modern cinematograph and biograph. These contrivances moved by clock-work, and were very popular in the earlier part of the eighteenth century. One of the first seen in London was invented by Jacobus Morian, a German, and was exhibited in Fleet Street in 1709. Thoresby, who was strongly attracted by mechanical curiosities, went to see it in the year named, and found it "a curious piece of art." "The landscape," he says, "looks as an ordinary picture till the clock-work behind the curtains be set at work, and then

the ships move and sail distinctly upon the sea till out of sight; a coach comes out of the town, the motion of the horses and wheels are very distinct, and a gentleman in the coach that salutes the company; a hunter also and his dogs, etc., keep their course till out of sight. I had some discourse with the German inventor." This show was succeeded by another of like kind at a house next door to the Grecian Head coffee-house, opposite Cecil Street, in the Strand. Sixpence and a shilling were charged for admission, and the picture showed much the same scenes as its predecessor—ships sailing out of port, a coach being driven over a bridge, horses drawing a cart containing a woman, and so forth.*

There is an advertisement of this moving picture in the *Tatler*, No. 113, where it is described as a "Picture finely drawn by an extraordinary master, which has many curious and wonderfully pleasing and surprising motions in it, all natural. It is after the manner of the foreign moving picture, formerly shown in Fleet Street, but with greater variety, and far exceeding that. There needs no more to set it forth, for the picture will speak itself." The exhibition lasted some years, for Swift went to see it on March 27, 1713. He described his visit in one of his letters to Stella.† He had dined with a Scotchman whom he suspected of designs upon him, and afterwards went "to see a famous moving picture, and I never saw anything so pretty. You see a sea ten miles wide, a town at the other hand, and ships sailing in the sea, and discharging their cannon. You see a great sky, with moon and stars," etc. And then the writer calls himself an "old fool"—apparently for enjoying so innocent an amusement.

Later, moving pictures were associated with the name of Pinchbeck. The original Pinchbeck, whose Christian name was Christopher, lived in 1721 in Albemarle Street, where he carried on the business of a clock and watch maker, and also dealt in ingeniously constructed musical timepieces and automata which imitated birds and played tunes. Country churches bought mechanical

* Atkinson's *Ralph Thoresby the Topographer*, i. 85.

† *Ibid.*, i. 188.

* Malcolm, *Anecdotes of London*, ii. 126.

† No. 62, *Works* (ed. Scott, 1824), vol. iii., p. 140.

organs from him, and so saved the cost of an organist. He invented the mixed metal, compounded three-fourths of copper, and one-fourth of zinc, which bears his name. From Albemarle Street he moved in 1721 to Fleet Street, where he became still more famous as a clockmaker, and where he died on November 18, 1732. His son, who bore the same name of Christopher, inherited his mechanical genius, and became equally well known, with the natural result that the father and son have often been confused, and the works of the former attributed to the latter, and *vice versa*. The second Christopher continued his father's business, and lived till 1783, at which date he was not only well known as a clockmaker and clever mechanician, but was keeping a toy-shop in Cockspur Street, and had been for more than a year President of the Smeatonian Society of Civil Engineers. Among the products of his ingenuity were an exquisite musical clock, worth about £1,500, made for Louis XIV., and an organ, valued at £300, made for the Great Mogul.* His skill was not confined to clockwork, for in 1767 a committee of mechanics visited "one of the keys near Billingsgate" to see "the experiment of Mr. Pinchbeck's invention for improving the wheel crane, and for preventing the many fatal accidents which so frequently happen in that useful and necessary machine."†

The elder Pinchbeck may have been the maker of the moving picture shown in the Strand in 1710, which Swift visited, as we have seen, three years later, but there is no direct evidence on the point. A moving picture associated with the name of Pinchbeck is first heard of about 1729, and may have been the work of the father or of the son. As the former died in 1732, the later improvements and developments must have been the work of the second Christopher.

The latter called his moving picture the "Panopticon." It is described‡ as a "large musical instrument with pictures and moving figures, which he [Pinchbeck] called 'The Grand Theatre of the Muses,' and exhibited

in various parts of London between 1729 and 1732, and which he advertised at Bartholomew Fair in the former year." Another attraction at the famous fair at that time was a musical clock, made by the elder Pinchbeck, of Fleet Street, which played tunes and imitated the song of birds, and was exhibited by one Fawkes, a well-known conjurer. By 1733 the conjurer and the proprietor of the "Grand Theatre of the Muses" had combined their forces, and for the fair of that year they issued a joint bill, which promised many most wonderful attractions and entertainments. The paragraph which relates to the moving picture is as follows: "Fourth, A curious Machine, being the finest Piece of Workmanship in the World, for Moving Pictures and other Curiosities. Fifth, the Artificial View of the World. Wherein is naturally imitated the Firmament, spangled with a Multitude of Stars; the Moon's Increase and Decrease; the Dawn of Day; the Sun diffusing his light at his Rising, the beautiful Redness of the Horizon at his Setting as in a fine Summer's Evening. The Ocean is also represented, with Ships under Sail, as though several Miles distance; others so near that their shadows are seen in the Water, and, as they pass by any Fort, Castle, etc., they salute it with their Guns, the Report and Echo of which are heard according to their seeming distance."*

It is clear that Messrs. Pinchbeck and Fawkes were well versed in the arts of advertisement and puffery. Later in the century a moving picture was advertised as one of the attractions of Vauxhall Gardens.

We now come to the question of the invention of the panorama, properly so called. There are two claimants—Jacques Philippe de Loutherbourg and Robert Barker. Loutherbourg is often called the "Panoramist," or the inventor of the panorama; but this, I think, is a mistake. He was an Alsatian, who was born in 1740, and came to England, where he spent the remainder of his life, in 1771. Loutherbourg had received his art training in Paris, and soon after his arrival in England he was engaged by Garrick to superintend the scenery of Drury Lane

* E. J. Wood, *Curiosities of Clocks and Watches*, 1866, p. 122.

† *Annual Register* for 1767, p. 90.

‡ Major's *Hogarth*, 1841, p. 221.

* Major's *Hogarth*, 1841, p. 230.

Theatre, at a salary of £500 per annum.* He was no mere scene-painter, for he exhibited at the Royal Academy from 1772, became A.R.A. in 1780, and R.A. in 1781. At Drury Lane he did much to improve the scenic effects, and to abolish anachronisms and absurdities. When Sheridan succeeded Garrick in the management of Drury Lane, he retained Loutherbourog for some time at his original salary, and then proposed to reduce it to less than half that amount. The painter refused to accept the proposed reduction, left the theatre, and invented the entertainment which he called the "Eidophusikon," and which won him the erroneous title of the "Panoramist."

The "Eidophusikon" was first exhibited in Lisle Street, Leicester Square, in 1781. An advertisement in a London newspaper of April 3 in that year† says: "At the large house in Lisle Street, fronting Leicester Street, Leicester Square, this and every evening till further notice will be exhibited 'Eidophusikon,' or various imitations of natural phenomena, represented by moving pictures, invented and painted by Mr. De Loutherbourog in a manner entirely new." The show began at half-past seven o'clock, and the charge for admission was 5s.; later this became 5s. for the front rows and 2s. 6d. for other seats.‡

A full description of the exhibition is given in W. H. Pyne's *Wine and Walnuts*.§ The stage was "little more than 6 feet wide and about 8 feet in depth, yet such was the painter's knowledge of effect and scientific arrangement, and the scenes which he described were so completely illusive, that the space appeared to recede for many miles; and his horizon seemed as palpably distant from the eye as the extreme termination of the view would appear in nature." The first scene showed the view from One Tree Hill, Greenwich Park. Below, cut out of pasteboard and correctly painted, stood Greenwich Hospital. The view stretched from Deptford

and Poplar to Chelsea, with the hills of Hampstead, Highgate, and Harrow in the background. A heathy foreground was represented by miniature models in cork covered with mosses and lichens. The river was shown crowded with shipping, "each mass of which being cut out in pasteboard, and receding in size by the perspective of their distance." The effects of different hours of the day were obtained by the use of lamps and gauzes and slips of stained glass before the footlights. Another scene was a Storm at Sea, with the loss of the *Halsewell* Indiaman graphically represented. Thunder was imitated by shaking a suspended sheet of thin copper. The waves of the sea "were carved in soft wood from models made in clay," and were coloured skilfully and highly varnished to reflect the lightning. Other scenes were an Italian Seaport with a Calm Sea, Satan and the Fallen Angels in the Fiery Lake, and the Rising of the Palace of Pandemonium. Music accompanied the movements of the pictures.

For a brief time the show was highly successful. Gainsborough the painter was much impressed by it, while Sir Joshua Reynolds was a frequent visitor, and strongly recommended "the ladies in his extensive circle to take their daughters, who cultivated drawing, as the best school to witness the powerful effects of nature, as viewed through the magic of his wondrous skill, in the combination of his inventive powers."* After a few years, however, the scenes and machines were sold to a Mr. Chapman, who removed the show to a small theatre in Pantion Street, Haymarket, and added some new features. The theatre and its contents were burnt in March, 1800.

From what has been said it is clear that the "Eidophusikon" was not, strictly speaking, a panorama, but simply an improved version of the moving pictures of earlier eighteenth-century days, and Loutherbourog was not the inventor of the panorama, although he had certainly considerable inventive powers, mingled with a curious lack of mental balance. For some years he dabbled in alchemy, sought the philosopher's stone, and became a quack "healer." His

* W. H. Pyne, *Somerset House Gazette*, i. 172; Faulkner, *Chiswick*, p. 451. In his *Hammersmith*, p. 345, Faulkner says the salary was £100, but this is evidently a mistake.

† *Notes and Queries*, 4 S., x. 41.

‡ Advertisement of 1783, quoted in *Notes and Queries*, 4 S., ix. 523.

§ Vol. i. (1823), 281-304.

* Pyne, *Wine and Walnuts*, i. 281, 282.

"cures" soon failed, and a mob sacked his house in Hammersmith Terrace—now No. 13. This cured him of his medical vagaries, and he returned to his brush. Loutherbourn died in March, 1812, and was buried in Chiswick Churchyard, where a heavy and ugly monument to his memory bears a fulsome epitaph, signed with the initials C. L. M., which stand for the Rev. Dr. Christopher Lake Moody.

The real inventor of the panorama was Robert Barker. The following brief account of the invention is condensed from a letter of the Paris correspondent of the *Daily News* of October 13, 1891, summarizing from M. Germain Bapst's *L'Histoire des Panorames*. This book I have not been able to see; there is no copy in either the British Museum Library or the London Library. Robert Barker was a young Edinburgh painter, who, about 1785, was thrown into prison by his creditors. His cell was underground and was lit by a hole in the ceiling. He received a letter one day, and in order to read it placed it against the light side of the wall. The effect appeared to him so novel and extraordinary that he resolved to repeat it, as soon as he was free, on large-sized pictures, the light being made to fall from above. In 1786, being free, he took out a patent for a contrivance called "*La Nature à coup d'œil*," for the purpose of displaying views of Nature on a large scale, which later he renamed a "Panorama." Barker's first circular panorama, representing the British fleet anchored off Portsmouth, was exhibited in Leicester Square in 1792, the first panorama on the Continent appearing in Paris and Berlin in 1800. So far M. Bapst.

Bryan's *Dictionary of Painters and Engravers** calls Barker "the inventor of panoramic" views, and says that "the first picture of the kind was a view of Edinburgh, exhibited by him in that city in 1788, and in London in 1789, where it did not attract much attention." Barker's next step was to get erected, by subscription, in Leicester Square a building specially adapted for the display of panoramic views. This was opened in 1794 with a picture of London, painted by Thomas Girtin, the view being taken from

the Albion Flower Mills.* Robert Barker died at his house in West Square, Southwark, in 1806, and was succeeded by his son, Henry Aston Barker, who took into partnership John Burford, later succeeded by his son, Robert Burford. A contributor to *Notes and Queries* at the reference just quoted gives a list of the Barker and Burford panoramas. The first joint production was Athens, shown in the Strand in 1818. Apparently the Leicester Square building was for some years not in the occupancy of the panoramists. A handbill of the "View of Dover" at "Barker's Panorama, Strand," dated 1809, says: "Mr. Barker will continue to bring forward a succession of Views on those Principles of Accuracy he so long practised in Leicester Square, and will use his utmost Endeavours to merit a Portion of that Patronage so liberally bestowed on his late Father, the Inventor of the Panorama."† The partners must later have returned to their original theatre, for a long succession of panoramas was given in the Leicester Square building from 1828 up to 1860. Dr. Alfred Gatty recorded many years ago‡ that he remembered seeing H. A. Barker at work (at his house in West Street, Southwark) on Spitzbergen, painting it over the Battle of Waterloo. "He was then, with his long brush, obliterating a charge of cuirassiers with icebergs and white bears that quite chilled you to look at. This was probably in 1817, when I was four years old." "Spitzbergen" was exhibited at Leicester Square in 1819.

In London panoramas were numerous throughout the nineteenth century, and were not confined to the productions of Messrs. Barker and Burford. There was the Diorama in Park Square, Portland Place, which was opened in 1823, and showed first dioramic views of Canterbury Cathedral and the Valley of Sarnen. After some years it failed to pay, and the building and effects were sold in 1848. Many folk still living will remember the Colosseum, by Regent's Park, which, built in 1824, did not disappear till 1875. It was famous for its panoramas, especially for those of London, which were a great

* *Notes and Queries*, 4 S., vii. 279, Editorial Note.

† *Ibid.*, 4 S., ix. 435.

‡ *Ibid.*, 4 S., vii. 432.

* Ed. G. Stanley, 1849.

attraction, not only to country cousins, but to Londoners themselves, from 1829 to 1850, when they were succeeded by panoramas of Paris and the Lake of Thun. But in the succeeding year—that of the first great International Exhibition—the London panorama was reproduced most successfully.

But it is not necessary to pursue the history of panoramic productions in detail. The following are the dates of a few of the earlier panoramas: The Cosmorama, 1822-1854; Marshall's, 1823-1840; Barlow's, 1841; Smith's, 1849-1853; Bree's, 1850; Bartlett's, 1851; Prout's, 1852; and Batchelor's, 1856.* The most noteworthy in recent years was that of "Niagara," shown in a building in York Street, Westminster, which was afterwards converted into a skating-rink.



The Abbey - Church of St. Georges de Boscherville.

BY RHODA MURRAY.

The student of English History the eleventh century may be summed up as the period of the Norman Conquest, so little else is there to interest or instruct. Harold, we are told, hated monks above all men, and as the spread of religion was entirely in the hands of the monks in those early days, it is not surprising to find that under the rule of Harold monasteries languished, existing churches fell into disrepair, and no fresh buildings were erected to take their places. Neither is it surprising that the religious life of the people had reached such a low ebb that they did not appear to desire a better state of things.

Very different was the condition of affairs on the Continent, where, particularly in France and the Duchy of Normandy, a great wave of religious enthusiasm had spread, under whose beneficent influence the wealthy were moved to bring of their riches and the poor of the labour of their

hands, to be expended in erecting beautiful shrines for the worship of God and His saints.

Among these we may note the convents of St. Etienne and Holy Trinity at Caen, founded respectively for men and women by William the Conqueror and his wife Queen Matilda; the great church of Jumièges, whose ruins overlook the river Seine as it winds through fertile meadows to its mouth at Le Havre; the churches of St. Victor de Cérisy, St. Pierre sur Dive, Cormeille, Lure L'Essay; the Cathedral of Rouen, and the Abbey of St. Georges de Boscherville, besides many others of less note. Of all these magnificent fanes, only one in all Normandy—the Abbey-church of St. Georges de Boscherville—has withstood the vicissitudes of time and the attacks of misguided men and remains to-day a perfect specimen of Norman architecture of the early part of the eleventh century.

Leaving Rouen by the Barrière du Havre and taking the road marked "Route du Havre," we mount the long "Côté de Canteleu" and find ourselves in the forest of Roumare, through which the highway runs for some four miles. As we gain the limit of the forest the road begins to descend, and from one of its windings we look over a fruitful plain. The horizon is bounded by dark pinewoods; nearer, the sun lights up the chalk cliffs that mark, on alternate sides, the course of the Seine, which is visible for miles like a silver ribbon between its banks of green. Nearer still are flat meadows bordered by rows of poplars and pollarded willows, while just below us lie the mingled groups of cottages and better-class houses, gardens, fields, and orchards that form the Commune of St. Martin de Boscherville. Raised a little above these, and dwarfing them by its noble proportions, stands the Abbey-church of St. Georges de Boscherville.

In the first half of the eleventh century there was on this spot a hamlet called Bochervilla which took its name from a certain Chevalier Baucher or Balcher. Its few cottages were centred round a tiny church sacred to St. George.

Hither came one day the Sieur Raoul de Tankerville, son of Geralde Tankerville,

* See "List of London Exhibitions," by Mr. W. Roberts, in *Notes and Queries*, 9 S., iii. 83.

chamberlain of William of Normandy, not yet styled the Conqueror. Moved by the beauty of the spot and the poverty of the existing church, he determined to rebuild it on the same site, but on an immensely enlarged scale, choosing the form of the cross, with large central tower, as the design, and erecting beside it ample accommodation for the canons who were to perform its services.

On the completion of the buildings a solemn service was held in the church, when Raoul de Tankerville, in the presence of his wife and family, dedicated it to the glory of God and St. George, and enriched it with large donations of money and lands.

William the Conqueror, in one of his charters, confirms the donations and heads a list of fresh donors with his name and that of his wife. Incidentally this charter helps to fix the time of dedication, for as William signs himself "William, Duc de Normands" without mention of his new title as King of England, it took place before 1066, and as Matilda became his wife in 1050, the church must have been dedicated and have received its charter between 1050 and 1066.

The identical church founded by Raoul de Tankerville has survived and with it the chapter-house, which dates from the second half of the eleventh century; the other buildings have fallen into ruin, and are now non-existent. The church, as mentioned above, is cruciform with a central tower; its length is 204 feet and its width 59 feet at the nave and in the transepts 95 feet. Under the keystone of the vaulted roof its height is 59 feet. The nave is supported by a double row of pillars, from which spring round arches decorated with mouldings in the form of saw, dog's tooth, zigzag, broken rods, diamond points and other designs. The capitals of the pillars are also covered with bas-reliefs of varying motive. The choir, nave and transepts show signs of alteration in the suppression of columns that evidently existed in the original plan, and the walls of the apse have been built lower than the church, on which it seems to abut from an external point of view. This is a well-known feature of churches of the eleventh century. On either side of the choir is a tiny chapel, the one on the north dedicated

to the Blessed Virgin, that on the south to St. John. Each of the transepts also has its chapel—that on the north dedicated to St. Martin, and the one on the south to St. Joseph.

The lantern is supported by four great arches, of which the four pillars terminate in roughly sculptured heads. The height of



FIG. 1.—CAPITAL OF CENTRAL PILLAR IN NORTH TRANSEPT.

the tower from the pavement is 180 feet. The tall spire is not original, the first tower with its four turrets having been destroyed in the seventeenth century, and its remains roofed in by a spire.

The beautiful west doorway is very ancient. The circular arch, unlike similar doorways that I have examined in England, is supported by a semicircle of masonry, this in turn resting on a heavy lintel composed of two immense blocks of stone and a keystone. There are seven different designs in the arch, separated by bead mouldings, and the capitals of the pillars are richly carved with figures in bas-relief.

A very interesting contrast may be noted between the solid arch of the west doorway with one or two others opening into the ancient cloisters from the church, and the light circular arches of the chapter-house, which spring from their richly carved pillars unsupported by the massive lintels of the earlier arch, and mark a distinct advance in graceful architecture, between the first and second halves of the eleventh century.

Early in the following century a great change came over the fortunes of the church.

Raoul de Tankerville had been gathered to his fathers, buried as some affirm in the church he so dearly loved, though of this there is no proof, and William his son was now *Sieur de Tankerville*. With their new overlord, the canons of Saint Georges de

he placed an abbot, choosing for the office a monk called Louis from the Abbey of St. Evroul in the neighbouring diocese of Lisieux, who came to St. Georges accompanied by ten monks, with whom he introduced the rules of the Order of St. Benedict

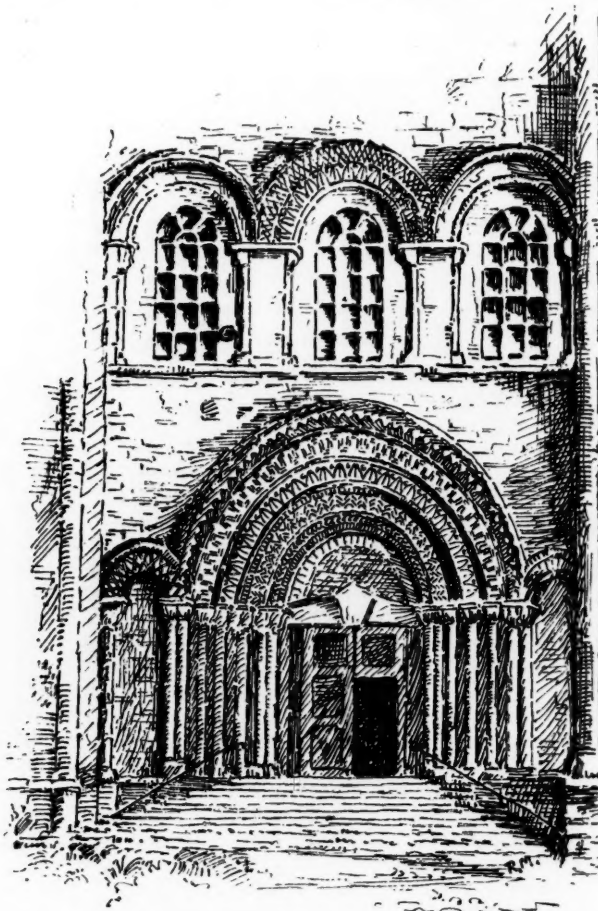


FIG. 2.—WEST DOOR OF THE ABBEY, SHOWING THE NORMAN ARCH CLOSED.

Boscherville found no favour, and in 1114 he expelled them, alleging as his reason that their lives were idle and vicious, though no more serious accusation was brought against them than that of hunting, wandering in the forest and writing poetry. In their room

and the customs of their former monastery. One of these was that on a certain day in every year—probably Holy Thursday—the monks were required to wash the feet of as many poor persons as should equal themselves in number. In this case the number

was ten, which was, however, soon reduced to three, a fact that goes to show that Abbot Louis was not a very strict disciplinarian.

Just as his father had endowed the original foundation, so William de Tankerville endowed anew the Abbey he had founded, giving the monks the right to gather all the wood they required for building purposes and for fuel from the neighbouring

still stands their ancient summer-house, or, as the natives call it, "kiosk." The church occupied the right-hand division of the plan. Abutting on the north transept was the chapter-house; to the left of this, looking eastward, came the dormitory, below which was the principal hall. Stretching east and west from the middle of the hall and dormitory in the form of the stem of a T was

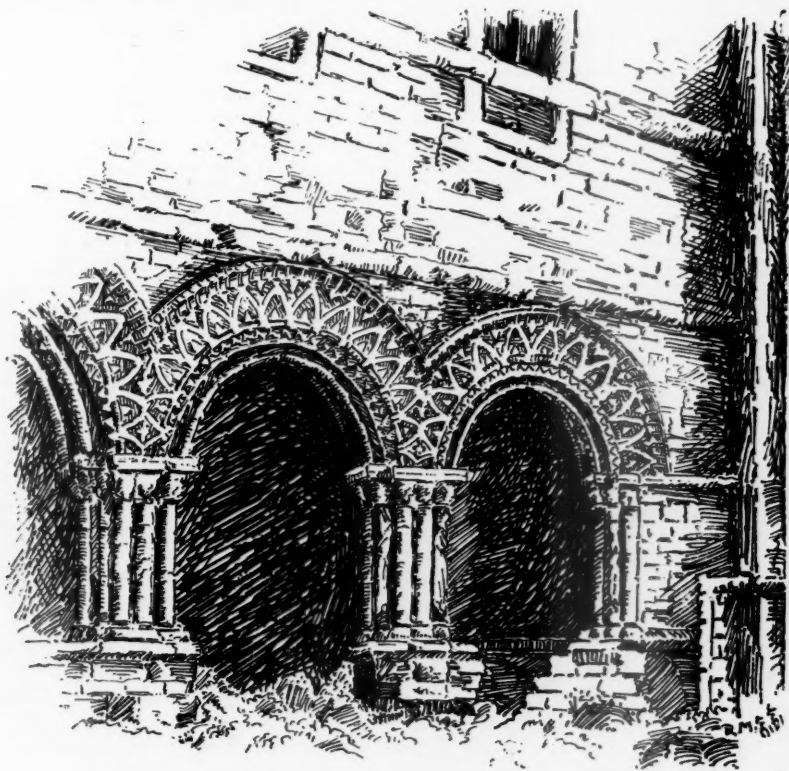


FIG. 3.—FRONT OF CHAPTER-HOUSE, NORMAN ARCHES OPEN.

forest of Roumare. The Abbey, with its outbuildings and courts, was arranged in the form of a square, which was contained in a much larger square occupying some five or six acres of ground and enclosed, except at the west end of the church, by a high wall. This larger square formed the garden of the monks and is now turned into arable land, though in its midst on a little rising ground

the refectory, above which was the library. From the base of the T, running north and south and abutting on the nave of the church, came the guest-house with the infirmary above it. The space thus enclosed formed the cloisters, of which the great draw-well remains, and a few fragments of pillars which are to be seen here and there among the grass. From the south end of the guest-house

extending west beyond the church itself, but a little to the left, so as not to hide the west front, was the Abbot's house, below which—or rather through which—opened the main entrance. Beyond the Abbot's house the boundary wall turned to the left or north, enclosing the common court, on which opened the barns and the stables of the Abbot, and then, turning to the east, enclosed the courts of the monastery, on which in turn opened the general stables and the almoner's house. Of these buildings only the chapter-house remains complete. Traces of the barns, stables and almoner's house exist, their ruins having been restored to form cottages or outhouses in connection with the Abbey farm, which occupies part of the site of the ancient dormitory. The courts and cloisters now merge in one great apple orchard, their dividing walls and buildings having long ago been levelled to the ground. Here, however, the good monks lived and laboured peacefully for several years, receiving as time passed many tokens of goodwill from those in authority in the land. In 1327, Charles le Bel renewed their charter; Henry I., his daughter Matilda, and Henry II. are mentioned among their benefactors, but none of these watched over their fortunes like the family of the Tankervilles, whose history is bound up with the history of the Abbey as their coat of arms forms part of its shield. William II., *Sieur de Tankerville*, five days after he had received the honour of knighthood, journeyed to the Abbey and after a solemn service and procession deposited his sword on the altar, vowing fealty to the Church and giving fresh donations of land. Inspired by the same spirit his daughter, *Lucie de Tankerville*, on her deathbed, wrote at the end of her will her earnest prayer to her family that they would never rob the church while they lived, for the love of God and of her, "of the gifts of my father and me." Her burial-place is not mentioned, but her father was buried in the chapter-house beside the church. The name of Richard Cœur de Lion also occurs as a donor of large gifts both before and after the Crusades, in which so much of his reign was spent. Many of these gifts, received at different times, consisted of manors in England. In charters of Henry I.

and Edward II., one of these manors is mentioned, "Edgweston" by name. In other charters we find the manors of Avesbury, Winterborne, and Weston mentioned. The witnesses being, among several foreign bishops, John, Archbishop of Dublin, Herbert, Bishop of Salisbury, and Philip of Durham.

Under the rule of its third Abbot, Richard I., however, the Abbey was menaced by the Abbot of St. Evroul. Moved perhaps by envy at the continued good fortune of the younger foundation, the Abbey of St. Evroul claimed the right of possession over the Abbey of St. Georges and endeavoured in the ecclesiastical courts to reduce it to the rank of a priory, on the ground that the first Abbot had been a simple monk of St. Evroul, and that in consequence St. Georges was still an offshoot of the former Abbey. The case proved too subtle for the Archbishop of Rouen and was carried before the Pope, who, after hearing both sides of the question, decided against St. Evroul. One can imagine the jubilations that followed in the Abbey of St. Georges. The trial seems to have brought the Abbey only more prominently into view; for in 1277, 1293, and 1327 occur the names of three kings of France confirming the charter of, and giving donations to, the Abbey of St. Georges. I must not forget to notice that up till the year 1225 a few nuns were permitted to reside in the monastery, and had a portion set apart for their use. This custom was also common in our own monasteries in Saxon times, but had fallen into desuetude at a much earlier date than the thirteenth century.

During the terrible wars between England and France which took place in the reign of Henry V., the Abbey suffered heavily, being many times despoiled by the invader. A quaint little story is told of the sixteenth Abbot, Philip Auvré, whose rule began in 1450. It appears that at that period the devotional exercises prescribed for the monks were so continuous and heavy that they were in danger of fulfilling them merely from a sense of obedience to orders. The good Abbot Philip, anxious to avoid this, commanded a reduction in the number of

prayers, giving as his reason that he feared lest "our monks, weary of the number of words they are compelled to pronounce, should *turn the back to God*."

The memory of Antoine le Roux, the last regular Abbot, who ruled from 1506 to 1535, is kept green by the founding of the last cloister, of which but the pillars remain, and the founding of the great bell, with its inscription :

Je feus jadis Georges nommé
Par l'Abbé Anthoine Le Roulx
Lequel ainsi m'a dénommée
Du patron de Jeans humble et doulz.

He was buried at the eastern extremity of the choir, the grave being level with the floor and covered by a slab of black marble. During the horrors of the French Revolution it was opened and the slab flung back, upside down, in its original position. It lay in this neglected state for many years, until finally, at the request of some few people interested in the history of the church, it was again lifted and reversed, displaying to view a beautifully-carved figure of Abbot Antoine le Roux, his right hand raised in blessing, and his left holding his pastoral staff. Round the edge of the stone ran a border, containing an inscription proving the identity of the tomb, while in each corner was a circular disc of white stone, on each of which was carved a head, whether of saints, angels, or the four evangelists, is now difficult to decide ; from the number, however, I would incline to think the last-named were meant to occupy the medallions.

Abbot le Roux died in 1535, a period which marked the commencement of the terrible strife between the Church of Rome and the Calvinists. This strife seems to have been waged with even more than ordinary bitterness in and around Rouen, and after many variations of success culminated at last in 1562 in the temporary victory of the Calvinists. Terrified by the sense of impending danger, the monks of St. Georges fled incontinently, leaving the Abbey to look after itself. Left thus without defence of any kind, it fell an easy prey to the fury of the mob, who—already guilty of like excesses in Rouen—sallied forth from that city, ransacked the buildings from end

to end and gathering together into one immense pile all vestments, furniture, vases, books and manuscripts, placed them on the tomb of good old Abbot Philip Auvré, and



FIG. 4.—ENCOUNTER OF KNIGHTS, IN WALL OF SOUTH TRANSEPT.

burnt them to ashes. Fortunately, they did not touch the buildings themselves, contenting themselves with damaging a few statues—notably those carved on the pillars of the doorway leading into the chapter-house. These figures, three in number, are still to be seen. Each has a label in the form of a ribbon, running from the shoulder to the hem of the robe. One bears the inscription in Latin: "My son, learn discipline." The second has for its motto: "I call myself the fortunate life." While the third—a most strange conception—carries a knife, with which it is in the act of cutting its own throat, and tells us: "I, Death, I seize man by the throat."

The above figures show more of skill in carving than those in the interior of the church, and are probably much later in date. Some of the latter are grotesquely comical, notably a battle between two knights on horseback in the south transept, and the capital of a pillar in the north transept, whereon is depicted a knight on horseback, punishing with each hand two most unhappy-looking monks. On the wall above this is

the figure of an Abbot—the head nearly as large as the body—who stands on two skulls. He is shaven, but one of the monks below him has a beard, as is also the case in a bas-relief on one of the chapter-house pillars, where a monk is receiving correction at the hands of another, and both are bearded—a curious glimpse into the rules of the clergy in the eleventh and twelfth centuries.

After the flight of the monks in 1562, services were suspended for a long time, probably for more than a year altogether. So sorely as it had suffered, however, the Abbey



FIG. 5.—CARVING OF AN ABBOT IN THE WALL OF NORTH TRANSEPT ABOVE THE PILLAR.

soon recovered its wonted activity, for early in the next century a new dormitory was planned and built, the foundation-stone being laid by Jean Louis Charles d'Orleans Longueville, Count of Dunois. In his youth, a noted courtier and famous soldier, he had grown weary of the world and, joining the peaceful community at the Abbey of St. Georges, passed the remainder of his life in prayer and meditation among them, acting, as far as one can understand, as a sort of informal Abbot.

On his death, in 1694, there arose a sharp

quarrel between the parish priest and the monks over his body, both laying claim to it, and neither disputant being willing to yield to the other. Determined in their resistance, the monks embalmed the body, which lay for a year unburied. Then gaining his point in some way, the priest removed it and laid it to rest in the parish church. Less than a century later, in 1793, the rude hands of the "sans culottes" opened the tomb and scattered the ashes to the winds. Three years earlier the Abbey had perished in the same wild storm, counting since her founding 676 years of peaceful and prosperous life, broken only for a brief period by the Calvinist troubles of the sixteenth century. As the historian of the Abbey quaintly expresses himself: "When the monks returned after 1562 had ended, they returned, thanking God for their safety, but with the Revolution they bade an eternal farewell to their Abbey." Some to America, some to England, some to the scaffold, scattered beyond knowledge of their future lives, such was the fate of the luckless monks of St. Georges. On August 30, 1792, the Government issued orders to sell in separate lots their buildings, courts and gardens. The "buildings," save the chapter-house and the church, were demolished. Part of the dormitory was converted into a farm-house, the "courts" into an orchard, and the "gardens" into fields.

When once again the "pleasant land of France" knew peace and pleasantness, the church of the Abbey became the church of the parish, the latter having been destroyed or fallen into ruin during the revolutionary days, now happily a thing of the past. But though shorn of much of its ancient prestige, it still bears evidence of its honourable foundation in its title: "L'Eglise Abbatiale de St. Georges," and of its ancient birth in the severe, chaste beauty of the design and its embodiment.



The Manor-Houses of the Isle of Wight.

BY MRS. EDITH E. CUTHELL.

(Concluded from p. 266.)

MERSTON manor-house's gray gables peep from among the tall elms in the green meadows just under St. George's Down, and thence a bridle-path across the somewhat lonely centre of the island leads to Sheat Manor. Here, just where the long line of lofty downs running westwards to the Freshwater Cliffs rise out of the sedgy swamps, known as the Wilderness, where the Medina takes its birth, we find another Jacobean house. On a less pretentious scale than either Yaverland or Arreton, it is charmingly approached between stone gate-posts by a walk bordered by clipped yew hedges, and surpasses both the former interiorly by the beauty of its carving. Sheat was one of the few manors whence the conquering Normans did not evict the native owners, and here Alaric the Saxon was left undisturbed.

At Shorwell, one of the most picturesque villages in the island, we come, within a radius of a mile or two from the church, upon a perfect nest of old houses. First, we dip suddenly upon North Court, down one of those "shutes" which, as the signboard warns, are now so emphatically dangerous to cyclists. Shorwell lies in a niche between the downs, buried in foliage. North Court is one of the few manor-houses of any antiquity which still rank as gentlemen's houses. It has descended in the female line and by marriage from Sir John Legh, who built it in 1615, to the present owner, Mrs. Disney Leith, daughter of Lady Mary Gordon. It is a square pile, embosomed in trees, and backed immediately by the steep downs. The three equal gables of the east front are the most characteristic feature. The terraced garden, so carefully tended, shows us what these Elizabethan gardens were like ere they degenerated into mere adjuncts of the farmyard as it encroached around the house.

We read in the *Oglander Memoirs* how Sir John Legh wooed his wife, a Miss Dingley, from Woolverton hard by:

They beinge fyrst (so chosen) Lord and Ladie of a Sammerpole (Summerpole, query Maypole) at Whitsuntide in ye P'risch of Shorwell; in those dayes that honest recreation wase very common, and not dishonourable, but as a meanes to make many matches, and to draw mutch good companie together, ye gayne whereof went to ye mayntenance of ye church.

How well we can picture the pretty scene on the little green at Shorwell, between the brook which runs across the village street, and just below the church, where Sir John Legh now lies buried with his nine-weeks-old great-grandson Barnabas, his tomb surmounted by this touching epitaph:

Inmate in grave he took his grandchild heir,
Whose soul did haste to make with him repair,
And so to heaven along as little page,
With him did poast to wait upon his age.

His wife's epitaph runs as follows:

The religious and vertuous Ladie Elizabeth Legh, daughter of John Dingley, Esq., late wife of Sir John Leigh, Kt. Died ye 27th day of Octbr, Anno Dni 1619. And lieth here interred.

Sixteene a maid and fiftie yeares a wyfe,
Make ye sum totall of my passed life.
Long thread so finely spun, so fairly ended,
That few shall match this pattern, fewer mend it.

The couple were not lucky in their eldest son Barnabas, who was most undutiful, and would often remark, "Would I could say ye beginnunge of ye Lorde's Prayer!"

Of his friend Mr. J. Dingley, Sir John Oglander writes that "he built his new house at Wolverton, of which you may judge his wisdom." And, indeed, it is a stately pile, though somewhat out of repair, and degraded nowadays to merely a farmhouse belonging to the owners of North Court, to whom it passed on Miss Dingley's marriage. The site of the original house can be traced in the square-moated space north of that erected by Mr. J. Dingley. It is backed by a group of tall elms, musical with the cawing of rooks chiming in with the distant boom of the breakers on the dangerous Atherfield Ledge in Brighstone Bay. The left wing has been somewhat disfigured with modern windows; but the grand square, three-storied porch, surmounted with the Dingley scutcheon, opens into the lofty hall, which is unaltered, and still retains the massive oak flooring. Above the quaint carved chests and the

painted semicircular settle in the huge chimney corner, the portraits of the last of the Dingleys in wide scarlet coat, and of his wife in short-waisted white satin gown, still look down upon the visitor. In the panelled drawing-room, which occupies all the lower story of the north wing, is some quaint renaissance carving on the high supermantel, and from the heavily-mullioned windows, with deep seats in them, are delicious peeps into the walled, terraced gardens to where the conical spire of Shorwell rises among the trees, or the bold headland of St. Catherine juts out to the east.

Just across the withey bed at the back of the house, where a little stream, coloured red with the peat, flowing down from the village street of Shorwell, wanders on to the mill and to the sea at Grange Chine, lies West Court. This was one of the manor-houses of the Lisles, a great island family, but is now merely a picturesque farmhouse with three equal gables, ivy-clad. Further on, again, along the road under the downs, lies Lemerston Farm, with still, here and there, a trace of mullion and of gable. This ancient manor passed by an heiress, Lady Isabella, to the Tichborne family. On her death-bed this pious lady, who had all her life been devoted to good works and charity, implored her husband to grant her as much land as would enable her annually to give a dole of bread to anyone who called on Lady Day at the gates of Tichborne. Sir Roger snatched a burning piece of wood from the hearth, and promised the lady as much land as she could encompass while it burnt. Forthwith she had herself carried from her bed to a spot still pointed out, and, too weak to walk, began creeping round on her hands and knees. The several acres she thus encircled are still known by the name of "Crawls," and, says an ancient prophecy, the house of Tichborne will fall, and the family become extinct, should the ancient dole be given up. Since the end of the last century, however, the value of the 1,900 loaves has been given each Lady Day in money to the poor of the parish.

Through Brighstone, lying buried in leafy lanes under the downs which bear its name, and of which an old chronicler remarks that,

"except on the roads, it is utterly impossible to proceed on the Brighstone mountains for their extreme height and steepness"! Brighstone is fragrant with the memory of Ken, "jewel of mitred saints," and of Wilberforce. Under the yew edge at the bottom of the rectory garden the one wrote his *Morning and Evening Hymns*; under the apple-tree on the lawn the other his *Agathos*. The village is charming; a long street of thatched stone cottages, overgrown with myrtle, and with gardens encircled with hedges of fuchsia and hydrangea.

And so on to Mottestone, which takes its name from a huge solitary sandstone, lonely on the green downs, nearly 700 feet above the sea, where probably a mote or meeting was held in Saxon times.

Tinted by time, the solitary stone,
On the green hill of Mote, each storm withstood,
Grows dim, with hairy lichen overgrown.

PEEL: *Fair Island*.

Opposite the church-crowned knoll, just where a sandy ravine fringed with wind-swept oaks and gloomy with Scotch firs leads down from the hills, stands the old manor-house of the Cheykes. Their scutcheon is over the porch, and their coat of arms, with three crescents, surmounts the vast chimney in the hall; but the house is now merely a farm belonging to the neighbouring squire of Brooke, and surrounded with gigantic transepted barns of stone or timber, shingle or bronzed thatch. Dated 1557, we have in Mottestone an excellent specimen of Tudor architecture, heavy and severe with low-arched lintels, thresholds and door-posts, square stairs and floors, all of solid stone. The hall and bedchambers, though low, are large, and there is a long wing of domestic offices attached.

Of this family, if not actually born at Mottestone, sprang Sir John Cheyke, "who taught Cambridge and King Edward Greek" (Milton).

A King's scholar of St. John's College, he was in 1540 appointed Professor of Greek to the University. In 1544, in conjunction with Sir Anthony Cooke, he was made tutor to the young Prince, afterwards Edward VI. But at the young King's death he fell on evil days. Unluckily espousing the cause of the unfortunate Lady Jane Grey, and acting

as her secretary, he was committed to the Tower by Mary, and never again returned to his island home. Released in 1554, he withdrew to the Continent, but all his property was confiscated. His wife set out to join him in 1556, and on his way to meet her he was again arrested near Antwerp, and once more found himself lodged in the Tower. There he was induced to recant his faith, and afterwards died of remorse in Wood Street, London, on September 13, 1557.

A few miles east of Brighthstone, under the sheer greensand cliffs of St. Catherine's, we come upon Chale Abbey Farm, as it is locally called. The two-light Decorated window in the north gable and the almost ecclesiastical appearance of a noble buttressed barn, 100 feet long, mislead the ignorant, who fancy any lancet window to denote of necessity ecclesiastical origin. But there is no such record of Chale Manor, nor, indeed, is there any record whatever. But the building is one of the most interesting in the island. The great hall, with its huge arched fireplace and oven in the chimney-corner, can be distinctly traced, though now divided by floorings, and beside the window before mentioned, the stone newel stairs, and the round arched doorways, all point to a twelfth or thirteenth century domestic building.

Another valuable example of the same period is to be found further east along the Undercliff, near St. Lawrence, in Woolverton Chapel, wrongly so called.* The ivy-clad ruin beside the runnel of water, among the shadowing trees above the beach, is in very deed that great rarity, a thirteenth-century house. Canon Venables, a good authority on the subject, thinks that this gabled building of two stories, of which the lower was probably only used as a storehouse, with lancet windows at either end and a two-storied appendage at one extremity, corresponds exactly to the mediæval houses to be found at Crowhurst, in Sussex, and at Little Wenham Hall, Essex. At that period two

rooms were considered sufficient for the accommodation of even a noble family—the great hall, and the lord's room, or withdrawing room, which was likewise the bed-chamber of the heads of the family, while the retainers slept on the floor of the hall. Woolverton may have been built by Sir John de Woolverton, who held the neighbouring lands of Whitwell in Edward I.'s time. But, as we have already noticed, there is more than one Woolverton or Woolferton in the island. The name signifies "Wulfere's town," perhaps from Wulfere, son of Penda, King of the Mercians, who in 661 wrested Wight from the sway of the Jutish Princes of Wessex. He was surnamed "the Kind-hearted" because he pardoned Redwald the Jute at the prayer of fair Edith of Stenbury, who loved him, and to whom Wulfere, also much smitten with her charms, magnanimously resigned her.

This fair damsel came from the old manor of Stenbury, not far from Woolverton, under the wooded heights of Appuldurcombe. In Norman times it belonged to the De Aulas, and later to the De Heynoes. It was a Peter De Heynoe who, in the French invasion of 1377, shot with his silver bow the commander of the enemy through a loophole in Carisbrooke gateway, which caused them to raise the siege and retire to the coast. The present house is a fine specimen of Jacobean work, probably built by the branch of the Worsleys who were lords of the manor at that period, a branch of the great island family whose headquarters were at Appuldurcombe, hard by. In 1727, when the moat was drained and filled up, ten cinerary urns, full of coals and bits of bone, were found in it, pointing to its probable use as a burial-place.

Though like those of Nunwell, Gatcombe, and Appuldurcombe, the present mansion of Swainston is quite modern; it is one of the most historically interesting spots in the island. The manor was given to the church at Winchester by Egbert in 826, but an Early English gable to the chapel and a two-light Decorated window are all that remain of the manor-house of the bishops, from whom it passed to the Crown in Edward I.'s reign. Edward III. held it when Governor of the island, before his

* Oglander mentions an odd story about it. "Ye tenants to ye lande informed me that sometimes they tyed beast there, and ye beastes woulde swet and eate no meate as longe as they were soe tyed; which is strange if true, and must proceed from some naturall cause as is undiscovered."

accession, when he bestowed it upon his faithful vassal De Montacute. It was later in the possession of Warwick the King-maker, of "false, fleeting, perjured Clarence," and of Margaret Pole, Countess of Salisbury, beheaded in old age by Henry VIII. Queen Mary restored it to her descendants, from whom it has passed in marriage down to the present owners, the Simeons.

Where Wootton Bridge and Mill together span the winding estuary known as Wootton Creek, Kite Hill, ivy-mantled, rises among the dark firs on the steep hillside. Further along the northern shore of the island, Palmer's Brook wanders through the oak woods into the sea at King's Quay, so called from the legend that King John, fleeing in 1215 from his enraged barons, "lived for three months a solitary life among ryvers (pirates) and fishermen." On the rising ground to the west stands Barton Court House, among the buildings of Prince Albert's model farm. In Plantagenet times an oratory was reared on the wooded slopes of this sequestered estuary in connection with Winchester College. The rules of this establishment, which are exceedingly curious, are still preserved among the college archives. In the reign of Elizabeth Barton Court House was built upon the remains of the oratory, and as lately as 100 years ago a tiny secret chapel with altar and crucifix for the secret celebration of Mass was to be seen there. When Queen Victoria bought Osborne she rebuilt Barton Court with much of the ancient material, and strictly on the old lines. Her Majesty made many expeditions to Arreton to study the style of the manor-house there, and especially its internal woodwork, with the result that, in its southern and eastern fronts especially, Barton presents an excellent specimen of Tudor work. It is approached by one of the many broad, neatly-kept drives which run for miles about the Osborne estate, past a stone lodge bearing the Royal Arms, and with the V.A. monogram over the tall iron gates. A pair of Spanish bullocks, long-horned and lazy, graze placidly in the meadow to the right, whilst to the left the road is shaded with a unique plantation of ilex and cork trees, whose gnarled, horny trunks form a curious feature in the English landscape. But these

rare trees and shrubs, a hobby of the late Prince Consort, are a great feature at Osborne. The long range of trim farm buildings and sheds, where prize cattle of various breeds lie fattening, run close up to the lawns of the house, which are studded with palms and magnolias, testifying to the mildness of the spot. Outside, Barton looks somewhat spick and span, but the style is delightful, and the gray stone of the country will acquire with years the tint we so admire in more ancient buildings. Inside the large, low rooms, oak-panelled on wall and ceiling, the huge fireplaces with great dogs, where the Queen would only have wood burnt, the pleasant peeps over woods and meadows and the old monkish fishponds to the blue Solent, make one inclined to envy the guests who occasionally, when the great house was full, overflowed into Barton Court, to repose in the oak-panelled bedrooms, looked down upon by pictures by Vandyke and other Dutch masters, which had also found no room in the palace.



Antiquarian News.

[We shall be glad to receive information from our readers for insertion under this heading.]

PUBLICATIONS OF ARCHÆOLOGICAL SOCIETIES.

THE *Transactions of the Birmingham Archaeological Society* for 1903 (vol. xxix.) contains four papers, besides the full and well illustrated record of the excursions of 1902 by Mr. J. A. Cossins. First of the four is "The Antiquity of Iron in Britain," by Colonel C. J. Hart, a not inappropriate subject in the middle of the iron manufacturing country. It is a readable summary of what is known as to the use of iron in this country in pre-Norman days. The second paper is of more definitely local interest. In it Mr. Arthur Westwood treats of "The Manufacture of Wrought Plate in Birmingham," with notes upon old Birmingham silversmiths, dealing chiefly with eighteenth-century work. There are several quaint illustrations of old shop-fronts and bill-heads. Next comes "Alkerton Church and its Sculptures," by Mr. H. S. Pearson. This small church, a few miles from Banbury, has many interesting features, which are here well described, but the most remarkable is the sculptural frieze, corbel table, or cornice, which runs along the top of the clear-story on the south side, of which good illustrations are given. The fourth

paper, by Mr. J. Humphreys, deals with "Chad-desley Corbett and the Roman Catholic Persecution in Worcestershire in Connection with the Titus Oates Plot in the Reign of Charles II." Among several good illustrations, one of special interest is that of the attic room in Purshall Hall, which was used secretly during the persecution as a chapel, and "which still enshrines a ruined altar, with the remains of its tattered altar-cloth crumbling to dust." The altars and kneeling-bench are still in position, and almost perfect. It is a touching picture.

The annual issue of the Bradford Historical and Antiquarian Society's journal (Part ix., July, 1904), known as the *Bradford Antiquary*, contains some good papers. Mr. W. Cudworth describes "The First Bradford Waterworks" (with a quaint original plan), which date back to 1744. The Rev. Bryan Dale continues his study of local ecclesiastical history with a paper on "Ministers of Parish Churches and Chapels round about Bradford during the Puritan Revolution," which brings together many details of interest to the local historian. The other contents are "The Turrets and Mile-castles of the Roman Wall in Northumberland," with two plates, by Mr. Percival Ross; "The Chalmleys of Whitby," by Mr. R. T. Gaskin; and the continuation of Mr. Federer's "West Riding Cartulary."

We have also received vol. xxv., part iii., of *Archæologia Æliana*, containing the annual report for 1903, list of members, statement of accounts, and the index and title-page to the volume.

PROCEEDINGS OF ARCHÆOLOGICAL SOCIETIES.

The sixty-first Annual Congress of the BRITISH ARCHÆOLOGICAL ASSOCIATION was held at Bath from August 8 to 13. It was a little unfortunate, perhaps, that the Association went over some of the same ground traversed just before by the Institute; still, the gathering was a great success. The weather was superb, and the good people of Bath most hospitable.

On Monday, the 8th, the members were welcomed by the Mayor, and Mr. R. E. Leader, the President, replied, after which the Guildhall, Abbey Church, and Hospital of St. John the Baptist, were visited. At the church the Rev. H. L. Maynard described the fabric. There are but few remains of the earlier Norman church. The existing building was commenced in 1500 by Bishop Oliver King, and is one of the latest examples of Perpendicular work in the country. Although there are, here and there, features of beauty, the general effect is that of coarseness and lack of refinement, due mainly to the largeness of the mouldings, and want of delicacy in the details. The curious carvings on the west front of angels ascending and descending ladders, representative of the vision of the Holy Trinity, which Bishop Oliver King saw in a dream one night in 1499,

attracted much attention. The figures, however, although well executed, are now much defaced. In the evening the Mayor entertained the Congress at a conversazione in the Old Pump Room, and Mr. Leader delivered his inaugural address. Later the company visited the ancient Roman bath, where Alderman Moore gave an account of "Roman Bath and its Baths."

Tuesday, the 9th, was occupied by visits to Great Chatfield, Bradford-on-Avon, Farleigh Hungerford, and Hinton Charterhouse. At Great Chatfield there is a fine moated manor-house, built about 1478, of which the eastern wing is destroyed. The church is chiefly remarkable for being completely defaced with white and yellow wash, and is altogether in a deplorable condition. There is a good stone screen, and the hood-moulding to the west doorway is also good. At Bradford-on-Avon the chief object of interest was, of course, the little Saxon church, supposed by some to be the very *ecclesiola* mentioned by William of Malmesbury as having been built by St. Aldhelm about A.D. 705. It is so well known that description is unnecessary. Of Farleigh Hungerford Castle, on the history of which Mr. Patrick read some notes, little remains save a portion of the curtain wall and two turrets, besides the chapel, now used as a museum, in which there is a good collection of old armour; while of Hinton Charterhouse, where Mr. Foxcroft acted as guide, founded in 1232 by Ela, Countess of Shrewsbury, in her own right, and grand-daughter of Henry II. through his connection with "Fair Rosamund," nothing remains save the so-called chapter-house, which was certainly a chapel, seeing that it contains a beautiful double piscina in the south wall, and some portion of the refectory. At the evening meeting Mr. Sturge Cotterell read a paper on "Bath Stone," which we hope to print in an early issue of next year's *Antiquary*, and Mr. Mowbray Green lectured on "Eighteenth-century Architecture in Bath," illustrated by lantern views.

Wednesday, the 10th, the day's programme included visits to Box, Corsham, and Lacock. At Corsham the church was described by the Rev. E. A. S. Gell, and Mr. Patrick read some notes by Mr. C. H. Talbot, descriptive of the appearance of the church before its restoration in 1878. Lacock Abbey was described by its owner, Mr. Talbot. The church has entirely disappeared, except the north wall of the nave, which now forms the south wall of the modern mansion, and the cloisters and various buildings are practically intact, and incorporated in the house. These exhibit specimens of architecture from Early English to Perpendicular, some of them remarkably beautiful, and the whole place, which is tenderly cared for by its present owner, is quite a museum of ecclesiastical art. In the evening a paper was read by Mr. F. B. Bond on "West of England Rood-Screens."

On Thursday, the 11th, the members visited the churches of Bitton, Siston, Pucklechurch, and Dyrham. The first named, remarkable for the length of its nave, was described by the rector, Canon Ellacombe. At Siston the south doorway is particularly interesting, and is richly carved. It is of the twelfth century, having a tympanum on which there is carved the tree of life, with mouldings of the cable, zigzag and circle

patterns. There is also a Norman leaden font. Not far from the church at Pucklechurch is the site of the palace of the West Saxon kings. Here, on May 26, in the year 946, was enacted the tragedy in which, as Florence of Worcester says, "Edmund, the great King of England, was stabbed to death at the royal vill by Leof, a ruffianly thief, while attempting to defend his steward from being murdered by the robber." At Dyrham the various features of interest in the church were described by the Rev. W. E. Blathwayt. In the evening papers were read by the Rev. Dr. Astley on "The Saxon Church at Bradford-on-Avon," in which he favoured a later date for the building than other antiquaries have allowed it; and by Dr. Birch, on behalf of the author, Mr. Sieveking, on "The Rise of the Woollen Industry."

On Friday, the 12th, Glastonbury and Wells were visited. It would be difficult to say anything new about either place. In the evening the Rev. C. W. Shickle and Mrs. Shickle gave a conversazione at the Art Gallery, when the former read a paper on "The City Chamberlain's Accounts," and Mr. S. Sydenham spoke on "Bath Waters in Ancient and Modern Times." Dr. W. de G. Birch also read and explained the City Charters, which were exhibited.

The concluding meeting was held on the morning of Saturday the 13th, when the usual votes of thanks were passed, and a most successful Congress came to an end.



The annual meeting of the CAMBRIAN ARCHÆOLOGICAL ASSOCIATION was held at Cardigan from Monday, August 15, to Friday, August 19. The President was Mr. J. W. Willis-Bund, F.S.A., who in the course of his address entered a protest against the ignorant and unscientific opening of tumuli, and impressed upon the Association the necessity for promptly compiling a full list of all such remaining in the county, as well as of its many earthworks and fortifications. Amongst the places visited during the week, besides Cardigan Church and Castle, were the churches at Mount, Penbryn, Nevern, Newport, and Clydau; Cilgerran Castle, Nevern Castle, many cromlechs, camps, hut circles, crosses, and other remains. At the closing meeting the Chairman contrasted the number of Ogam stones in the locality with those in North Wales. He gave a general review of the four days' proceedings, and expressed the pleasure the visit had afforded them. One new Ogam stone had been found, and hill-fortresses had been inspected.—Mr. Lawes, Tenby, followed with notes on Pentre-Evan, an old building of 1395, and Welsh and English effigies found in churches, illustrated with well-executed drawings by Miss Lawes. There were in Pembrokeshire thirty effigies, including four males in armour, some dating from the thirteenth century.—In reply to Sir Henry Howorth, Mr. Lawes stated that the effigies found in Wales were made of local stone, but in England many were made of alabaster and foreign stone.



The monthly meeting of the NEWCASTLE SOCIETY OF ANTIQUARIES was held on August 31, Dr. Hodgkin presiding.—Mr. R. O. Heslop, on behalf of

Mr. Dendy, read a paper on "Purchases at Corbridge Fair in 1298." Mr. Dendy said that he had discovered some interesting facts in a memorandum found amongst the papers of Colonel Gascoigne, of Parlington, Leeds, relating to purchases made at Corbridge Fair in 1298. Situated where the Watling Street crossed the Tyne, and protected on the north by the Roman wall, the paper proceeded, the borough of Corbridge must have been a mart of importance from very early times. Its Midsummer fair existed before 1204-1205, when the Manor of Corbridge was granted to Robert Fitz-Roger, with the privilege of a weekly market and an annual fair on the eve, day, and day after the feast of St. John the Baptist. From time immemorial the actual place for holding the fair had been at Stagshaw Bank, a mile or so to the north of Corbridge. In the paper was a copy of the original document in Latin, and then followed a translation. It related to the purchase of cattle and horses and harness by "Robert of Hepple and John of Ireland, cleric, of Edmund Talbot." Some of the names from whom purchases were made were Henry of Newburgh, William son of Hugh, Robert of Dod, etc.—During the discussion of the items in the paper it was explained that about that time Edward I. of England was preparing an expedition against the Scots, which resulted in the defeat of William Wallace, the Scottish chieftain, at Falkirk, and that it must be assumed that the purchases were made on behalf of the King for transporting the impedimenta of his army.



The EAST HERTS ARCHÆOLOGICAL SOCIETY held an excursion in the Norton-Willian district on August 18. The route taken encircled the area of the proposed Garden City. At Norton Church the chief features of interest were the Norman chancel arch, rood-stairs in the north wall, a plain Jacobean pulpit with sounding-board, and a fine specimen of an early nineteenth-century barrel-organ. Lunch was taken picnic-fashion on Norton Common, which is near the remains of a Roman camp or amphitheatre. Letchworth Church was then visited. It has a low side window, some fifteenth-century benches, and a miniature effigy of a Knight Templar. Mr. H. P. Pollard read a paper on the fabric. Thence the party proceeded to Letchworth Hall, built about 1620 by Sir William Lytton, and to Willian Church, chiefly Perpendicular. Among its noteworthy features were the Norman chancel arch, the finely-carved finials on the choir-stalls, and some quaint monuments and inscriptions to members of the Chapman and Lacon families. The Rev. the Hon. L. W. Denman described the church and village.



The annual excursion of the BUCKS ARCHÆOLOGICAL SOCIETY took place on August 23.—At Quarrendon the members inspected the ruins of the Chapel of St. Peter, which dates from the early part of the thirteenth century. St. Mary's Church, Hardwick, provided much interest, one monument recording the re-interment by the late Lord Nugent of the remains of 247 persons killed at the Battle of

Aylesbury in March, 1642. After seeing the ancient church at Whitchurch, an earthwork, the site of a castle of Hugh de Bolebec, built in 1145, and demolished at the end of the Civil War, was visited; while at North Marston the party inspected the Parish Church, the chancel of which was restored and the reredos and stained-glass east window erected by Queen Victoria, in memory of Mr. J. C. Neild, who left his property to Her Majesty. At Granborough Church a "Chrismatory" of metal, containing three cruets to hold the consecrated oil, discovered in a niche in the wall near the chancel, with other antiquarian features, was examined.

On August 27 the members of the BRADFORD HISTORICAL AND ANTIQUARIAN SOCIETY made an excursion to Stainborough and Wentworth Castles. The former is only a modern structure, about 130 years old, but from the top there is a fine view of the surrounding country. The gardens and conservatories were much admired. Wentworth Castle is a beautiful mansion in the classical style, and was built by Thomas Wentworth, third Baron Raby, who died in 1739. It stands on a knoll commanding some enchanting views of the vales below and the country around, and is surrounded by an extensive and well-wooded park, and has ornamental waters on the east. In the course of the afternoon Mr. Federer read a paper on the history of Stainborough and its owners.

The annual summer excursion of the NORFOLK AND NORWICH ARCHÆOLOGICAL SOCIETY took place on August 31, when the old and interesting town of Thetford was visited. The weather, unfortunately, was very unfavourable. The party visited the remains of the vast Cluniac Priory, which cover a very large area, and comprise a fine old gateway of black flint and freestone, and several walls and foundations outlining the structural plan of the establishment, and then went on to the King's House, a charming old house, mainly Jacobean. Later, Mr. Millington spoke on the municipal history of the town, and described the corporation insignia, while Mr. W. G. Clarke addressed the company on the interesting speculations which centre round the Castle Hill. This extraordinary feature in the antiquities of Thetford—a giant eminence, with concentric lines of ditches and ramparts upon one side of it—was visited during the afternoon, by which time happily the rain had temporarily passed over. Being so near to Brandon the party were given an opportunity of seeing a flint-knapper at work. A craftsman, brought over for the purpose from Brandon, was manipulating some huge flints, showing his skill in quartering, flaking, and other curious processes, simple in appearance, but most difficult of acquisition. Various other places were visited during the afternoon, including the remains of what is called the Nunnery, an ancient foundation of Anglo-Saxon date.

The autumn meeting of the SUSSEX ARCHÆOLOGICAL SOCIETY was held on September 6.—The members

met at Shoreham and walked to New Shoreham Church, which Mr. P. M. Johnston described. Thence they drove to Old Shoreham Church, also briefly described by Mr. Johnston, who pointed to the chancel windows as being among the most beautiful in England. This church is of great antiquity, and is believed to have been rebuilt by the de Braoses in the twelfth century. It retains, besides the central tower and transepts of that date, in which is some very fine Norman work, a fragment of the earlier Saxon nave. It also possesses a low side window, an oak beam (with the Norman billet moulding), and a thirteenth-century chancel roof and screen of beautiful design. From Old Shoreham the party drove up the valley of the Adur to Botolphs Church, where the Rev. H. D. Meyrick showed the ancient altar-vessels and other relics. Mr. Johnston described the architectural features of this tiny place of worship, which is all the more interesting to archaeologists from the fact that it has not been "restored." It is certainly of pre-Conquest date, and Mr. Johnston seemed to have no doubt that there are interesting mural paintings under the whitewash. The pulpit is Jacobean, and the pews are of the old "horse-box" style. When Mr. Meyrick preaches at Botolphs he stands at the reading-desk; he smilingly confessed that the pulpit was scarcely big enough to hold him. From Botolphs the party proceeded to Coombes Church, which Mr. Johnston described, and thence drove to Worthing. After lunch Cissbury was to have been visited, but the rain was so heavy that very few got so far.

Other meetings have been the Isle of Wight excursion of the HAMPSHIRE ARCHÆOLOGICAL SOCIETY on August 31; the visit of the YORKSHIRE ARCHÆOLOGICAL SOCIETY to Dewsbury and Thornhill on August 19; and the excursion of the CUMBERLAND AND WESTMORLAND ARCHÆOLOGICAL SOCIETY in the Brampton district on September 8 and 9.



Reviews and Notices of New Books.

[Publishers are requested to be so good as always to mark clearly the prices of books sent for review, as these notices are intended to be a practical aid to book-buying readers.]

A WESTMORLAND VILLAGE. By S. H. Scott. With illustrations by the author. Westminster: A. Constable and Co., Limited, 1904. 8vo., pp. iv, 269. Price 3s. 6d. net.

All visitors to the Lake District are familiar with the Troutbeck Valley, between Windermere and the Kirkstone Pass. The appearance of the valley and of the village of Troutbeck is changing rapidly, and Mr. Scott has been well advised in issuing this delightful little book just now. In it he tells the

story of the old homesteads in the valley, and of the "statesman" families that have lived in them. He describes the plan of the older buildings, and gives a vivid picture of the life lived there in days gone by. Incidentally, the sports and pastimes, the customs and superstitions, the history of the church and school, the story of certain litigious persons, the plenishings of house and farm, are all treated with knowledge and care, and in most readable style. We have read every word of the book with great enjoyment, and can cordially recommend others to go and do likewise. Mr. Scott has been fortunate in having access to a store of MS. materials still in the possession of a descendant of one of the oldest "statesman" families in the valley, and these papers he has turned to excellent account. Specially interesting are those (pp. 51-60) relating to the invasion of the North of England by the Pretender in 1715. Genealogists and students of heraldry, particularly those who are thick-and-thin adherents of the claims put forward on behalf of the College of Arms, should read what is said on pp. 67 and 68 about the "statesman" families, who centuries ago bore arms for which no grant from the College can be shown, nor are they noted in the record of the Visitations. The valleys of the Lake Country were remote, and any official, says Chancellor Ferguson, as quoted by Mr. Scott, "who had ventured to call in question the right of these warlike yeomen to exercise their heraldic fancies would have run a great risk of being made a spatchcock of—in other words, of his head being stuck in a rabbit-hole, and his legs staked to the ground."

The book includes several inventories worth noting. At pp. 70-73 is one which shows the household effects of a homestead in 1731; at pp. 78-80 is a farming inventory of 1569, containing some curious words and terms. The details in connection with funeral preparations in 1702, given at pp. 137-140, are based on or taken from the MSS. mentioned above. Mr. Scott is to be thanked for an engrossing little book, charmingly produced, and illustrated by several of his own sketches.

* * *

A HISTORY OF THE CHURCH OF ST. PETER, NORTHAMPTON; together with the Chapels of Kingsthorpe and Upton. By the Rev. R. M. Serjeantson, M.A. Many illustrations. Northampton: *William Mark*, 1904. 8vo., pp. 293. Price 7s. 6d. net.

Mr. Serjeantson has already won the gratitude of ecclesiologists by his monograph on All Saints, Northampton, and by his share in that on St. Sepulchre's of the same town. He has now produced a third volume on the churches of that town, which is in many respects the best and most interesting of the three. The church of St. Peter's has long stood high in the estimation of those who appreciate old church building, as one of the most striking examples of enriched late Norman, and the account here given of the fabric, together with plans and illustrations, is by far the most satisfactory that has yet appeared. The description of the important church of Kingsthorpe, now a separate benefice, and of the parochial chapel of Upton, are unusually

good and thorough. The research shown in tracing the family connections of those commemorated by monuments is exceptional; the result being that Mr. Serjeantson brings to light a great deal of interesting biographical lore. Two of those whose monuments are on the walls of St. Peter's, members of the great family of Smith, are well worthy of special mention. In the north-west corner of the nave is a tablet to "John Smith, of London, gent.; the most eminent Engraver in Mezzo-Tinto of his time." He died in January, 1742-1743, aged 90. This celebrated engraver, born at Daventry in 1652, was the son of John Smith, who was thrice bailiff of that town. Under the patronage of Sir Godfrey Kneller he gained such repute that he was without a rival, amassed a considerable fortune, and spent the latter part of his life in his native county. In the opposite corner of the nave is a marble mural monument, surmounted by a bust, to the memory of Dr. William Smith, the great civil engineer, who reclaimed from the sea seventy-four parishes in Norfolk and sixteen in Suffolk, but whose chief claim to be remembered is that he was (as is truthfully stated on the monument) "the Father of English Geology." The presence of his monument in this church is accounted for by the fact that he died in Northampton in 1839, at the age of seventy, when on a visit to his friend George Baker, the historian of Northamptonshire.

The study of the older monuments of Kingsthorpe and Upton gives occasion for much information and originally compiled pedigrees of old county families, such as the Knightleys, Untons, Heslriges, Morgans, and Reynolds. The list of rectors of St. Peter's, beginning in the twelfth century, with the outline story of the lives of the large majority, is really a wonderful piece of work, which can only be properly appreciated by those who have tried to do like work for other parishes. The chapter dealing with the rectors could be read through in about half an hour, but it must have taken the leisure hours of at least half a year to gather together all this accurate information.

In many ways this is eminently a volume for general antiquaries, ecclesiologists, and students of history, quite apart from mere local circumstances. For instance, the difficult subject of mediæval "purgation," or clearing yourself on your own oath and those of your fellows from grave charges, is here made quite plain; whilst the somewhat kindred subject of sanctuary is dealt with in a full and satisfactory manner. Purgation, as is here shown, was a deeply religious matter, and was specially associated with St. Peter's. Anyone within the confines or jurisdiction of the borough of Northampton, who wished thus to clear himself on oath, had to do so in this church, after spending the previous night in vigil and prayer within its walls. Another subject of wide and general interest dealt with in these pages is that of Elizabethan Puritanism, which came to a head in a remarkable manner within this parish. Under this head a variety of documentary evidence hitherto unpublished is set forth.

The volume is made the more attractive and valuable by a wealth of varied illustrations. Mr. Thomas Shepard has been particularly successful in his heraldic reproductions.

REMAINS OF THE PREHISTORIC AGE IN ENGLAND.

By B. C. A. Windle, D.Sc., F.R.S. With ninety-three illustrations and plans. London: Methuen and Co. 8vo., pp. xvi, 320. Price 7s. 6d. net.

Such a work as this—the second issue in the series called “The Antiquary’s Books”—was badly wanted. The material for it existed scattered through many volumes, and through endless parts of the transactions and journals of archaeological societies. Dr. Windle brings it all together, sets it forth in ordered array, with little discussion of theories—save in respect of the debated “eoliths”—but with a certain amount of illustration from discoveries abroad, and to each chapter appends most useful lists of localities. These lists, as the author says, are strictly “trial-lists.” Their preparation has obviously involved considerable labour, and notwithstanding the care and pains taken, it is probable, as Dr. Windle says, that there are sins of both commission and omission—more probably of the latter than of the former—but the lists will be of the greatest use “as a basis for a more perfect compilation in the future.” At the end of the chapter on “Earthworks,” for example, there is a comprehensive list, which will form a splendid basis for the work of the committee specially appointed by the Archaeological Congress. Other chapters are supplemented by lists of barrows, cup and ring markings, British villages, dolmens, and so on, all of which are most convenient and useful summaries. Dr. Windle, as we have said, confines himself almost entirely to the work of collection and presentation, and gives little space to discussion or to the statement of his own views on controverted points—we wish he had been more liberal in this matter—but with regard to the roughly chipped or hacked flints known as “eoliths,” Dr. Windle allows himself not only to set forth the views of others, but to give his own opinion, which is decidedly in favour of their being man’s genuine handiwork. The volume does not include a professed bibliography, but the references in the footnotes to the literature of each section of the work form a useful collection of authorities. There are also an appendix, giving a list of museums containing objects dealt with in the book, and a satisfactory index. The numerous illustrations are from drawings by Mrs. Windle, carefully and well done, and are genuinely illustrative of the text. The book will be an indispensable work of reference in every archaeological library.

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A SHORT HISTORY OF ANCIENT EGYPT. By Percy E. Newberry and John Garstang. Four maps. London: A. Constable and Co., Limited, 1904. 8vo., pp. x, 111. Price 3s. 6d. net.

We cannot help admiring the boldness of the authors of this remarkable little book. They undertake to relate in little more than a hundred pages the outlines of the history of Ancient Egypt during a period of about 3,000 years—from before 3,000 B.C. to 330 B.C., and we may say at once that their success is as great as their boldness. Such a work as this has only been rendered possible, it is hardly necessary to say, by the extraordinary excavatory discoveries of the last few years. No two men are better qualified to turn these discoveries to account and to estimate

aright their results than the authors of this little book. In their Introductory Note they say that it has been their aim “to make no statement which does not rest upon the substantial basis of a fact.” We are inclined to think that sometimes their statements are rather more positive than the basis of fact would warrant; but, taken as a whole, the book is wonderfully well done. Egyptologists may cavil at this or that, but the general reader may well feel deeply grateful. Although so much ground is covered in so small a space, the writing is not bald and dry, but most readable. We particularly commend the striking sketch of the physical features of Egypt with which the book opens, the story of the rise and fall of the feudal power (pp. 47-57), and the graphic illustrations throughout of the social life of the people, and of the extraordinary persistence through the centuries of the dominant idea in Egyptian religion and philosophical thought—the importance of the future life.

* * *

SONGS OF ULADH. Illustrated. Dublin: M. H. Gill and Son; Belfast: W. Mullin, 1904. Folio, pp. 58. Price 2s. 6d. net.

This is a remarkable publication. It contains thirty-two old Irish melodies gathered in Donegal. The work of collection, the writing of appropriate words, and the drawing of the illustrations, have been done by three young Ulstermen, whose names are given in their Irish equivalents as Padraig mac Aodh o Neill, Seosamh mac Cathmhaoil, and Seaghan mac Cathmhaoil. The blocks were made and the press-work done in Belfast, and even the paper was made in County Antrim. The whole production does credit to the province, and is a valuable addition to the somewhat scanty literature of genuine folk-music. The melodies were noted down exactly as they were heard whistled, or played, or sung. They are quaint or plaintive, cheerful or savage, sad or martial, but all are genuine survivals of the music of an earlier day. The verses have on the whole caught the spirit of the antique airs, and are happily married to the old melodies. The illustrations, too, are really charmingly done; while the notes, full of folk-lore, legend, and historic allusion, add greatly to the value of the book from an antiquarian point of view. We heartily thank and congratulate all concerned in this most interesting publication.

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HADDON HALL: An Illustrated Account of the Fabric and its History. By F. H. Cheetham. Four plates and forty-three illustrations. London: Sherratt and Hughes, 1904. 8vo., pp. xiv, 152. Price 2s. 6d. net.

There is nothing new in this book, but it is an excellent half-crown’s worth all the same. The story of the historic pile is pleasantly told, and the building is well described; but the great attraction of the book is to be found in the many illustrations, which are beautifully produced from photographs. Apart from the interest of the letterpress, we can recommend the volume as a charming picture-book. No visitor to Haddon Hall who catches sight of Mr. Cheetham’s little book will be able to refrain from purchasing a copy as a permanent memento of a visit to one of the most beautiful old houses in England.

We have received a copy of the second edition of *Minehead, Porlock, and Dunster*, one of the Homeland Handbooks, first issued two years ago. It is a wonderful sixpennyworth. The places named, with their surroundings—their history, traditions, and worthies—are well described, while the illustrations are extraordinarily abundant and good.

* * *

Many pamphlets are before us. The Rev. H. J. D. Astley, Litt.D., sends us his *Portuguese Parallels to the Clydeside Discoveries*, reprinted from the *Journal of the British Archaeological Association*. The remarkable Portuguese discoveries, on which we commented at the time, were recorded in *Portugalia*, 1903, and Dr. Astley here shows how closely in some respects the finds among the group of dolmens at Pouca d'Aguiar resemble the much-debated finds at the Dumbuck site on the Clyde. Dr. Astley is positive and enthusiastic, and in regard to what he says as to the hasty manner in which suggestions of fraud or of forgery have been made concerning the Clydeside objects, we quite agree with him; but the whole matter seems to us rather to call for a suspension of judgment than for enthusiastic partisanship. We await with interest and expectation Dr. Munro's book announced to appear in the new "Antiquary's Books" series, which promises to deal with the whole subject, and trust that it will be written in the genuinely scientific spirit. Meanwhile Dr. Astley's pamphlet is an extremely interesting summary of the evidence for the genuineness of both the Portuguese and the Scottish relics. Mr. David MacRitchie sends us his excellent paper on "The Celtic Trews," from a recent issue of the *Scottish Historical Review*. Mr. MacRitchie sketches the history of the ancient garment, and brings together many references from the seventeenth century onwards. His paper is a careful piece of work, and a useful addition to the literature of the byways of costume. From Messrs. MacLehose of Glasgow also comes *The Fight at Donibristle*, 1316, a ballad "edited by John Smith." The provenance of these verses is obscure, but despite the editor's suggestion of an antique origin, we imagine that they are of modern composition. Mr. I. Chalkley Gould sends us his paper on "Some Early Defensive Earthworks of the Sheffield District," reprinted from the *Journal of the British Archaeological Association*, a careful study of a section of a subject which Mr. Gould has made peculiarly his own. From Mr. John Elton of Liverpool come three pamphlets, showing much careful research, and throwing new light on the early history of the great seaport. They are entitled, *Early Recorded Mayors of Liverpool*; *William, the Son of Adam, First Recorded Mayor of Liverpool*; and *The Chapel of St. Mary del Key, Liverpool*. The last named has facsimiles of two local fourteenth-century documents. Mr. C. Peabody kindly sends us a most interesting account, prepared by himself and Mr. W. K. Moorehead, of *The Exploration of Jacobs Cavern, McDonald County, Missouri*, which is issued as Bulletin I. of the Department of Archaeology of Phillips Academy, Andover, Massachusetts. It is a most creditable production. Lastly, we have the *Quarterly Record of Additions*, No. ix., dated June, 1904, issued by the Hull Museum, and prepared by

the Curator, Mr. T. Sheppard, F.G.S. It is illustrated, and is sold at the Museum for one penny.

* * *

The most noteworthy article in the *Architectural Review* for September is "Michelangelo's Medicean Tombs: a Study in Artistic Psychology," by Vernon Lee and C. Anstruther-Thomson, with four illustrations. Mr. E. F. Strange has an illustrated paper on the remains of the old rood-screen in East Ruston Church, Norfolk. Messrs. Prior and Gardner supply another section of their "English Mediaeval Figure Sculpture," and Miss Constance Garlich writes on "The Greek Acanthus." The whole number is abundantly illustrated. We note especially some fine views of the Rylands Memorial Library at Manchester. We have also before us *Scottish Notes and Queries*, September, with an article on "The Surnames Bullo and Bulloch," and many useful bibliographical and other notes; *East Anglian*, March and April, the former with a suggestive note on the "Illiteracy of the Elizabethan Clergy; and *Sale Prices*, August 31.



Correspondence.

PEWS.

TO THE EDITOR.

MR. E. V. LUCAS, in his entertaining book, *Highways and Byways in Sussex*, remarks that the county paper for February 27, 1796, has this paragraph: "On Monday last a duel was fought betwixt Mr. R—n and Lieutenant B—y, both of Littlehampton, in a field near that place, which, after the discharge of each a pistol, terminated without bloodshed. The dispute, we understand, originated about a pew in the parish church." Such an occasion for a duel was probably unique; but the nature of the old-time pews and the customs connected therewith must often have led to unusual occurrences. I shall be glad if any correspondents can give me references to matters of this kind. Is there any bibliography of "Pews" in existence? I may add that I am familiar with the *History of Pews*, issued by the Cambridge Camden Society, the third edition of which appeared in 1843.

S. B. J.

September 16, 1904.

NOTE TO PUBLISHERS.—We shall be particularly obliged to publishers if they will always state the price of books sent for review.

It would be well if those proposing to submit MSS. would first write to the Editor stating the subject and manner of treatment.

Letters containing queries can only be inserted in the "ANTIQUARY" if of general interest, or on some new subject. The Editor cannot undertake to reply privately, or through the "ANTIQUARY," to questions of the ordinary nature that sometimes reach him. No attention is paid to anonymous communications or would-be contributions.